

ESSENTIALS *of* ENGLISH
FOR
LATIN AMERICANS

BY

Dominic P. Rotunda, Willard M. Smith, Evaline Uhl Wright

OF

THE ENGLISH LANGUAGE INSTITUTE
AND ORIENTATION CENTER
MILLS COLLEGE

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Rotunda

Essentials of English for
Latin Americans

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SEP 15 1975 *Was*

SEP 18 1975

DEC 22 1981

MAI MAY 19 1992

MAI MAR 23 1977

MAI APR 18 1977

OCT 15 1974

WES APR 11 1977

MAI JUL 18 1978

MAI DEC 2 1978

MAI DEC 5 1980

PLA FEB 25 1981

MAI AUG 24 1981

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THE GILLICK PRESS
BERKELEY, CALIFORNIA

First printing, 1945
Second printing (Revised), 1948

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Table of Contents

INTRODUCTION	vii
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SECTION I—GRAMMAR

LESSON I—Word-order in English, fundamental sentence elements in statements and questions	1
LESSON II—Personal pronouns as objects; negatives and contractions; verb inflections	7
LESSON III—Possessive personal pronouns, indefinite pronouns, demonstrative adjectives and pronouns	14
LESSON IV—Verbals ending in ING, preterite tenses, progressive tenses	22
LESSON V—Future tenses, question words	31
LESSON VI—Past participles, perfect tenses, obligatory and habitual action	37
LESSON VII—The compound sentence, coordinating conjunctions, imperative mood: command, request, suggestion	41
LESSON VIII—Objects and complements; order of modifiers; use of TELL, SAY, SPEAK, TALK	46
LESSON IX—Prepositions and prepositional phrases	51
LESSON X—The complex sentence, subordinate clauses, relative pronouns, subordinating conjunctions	58
LESSON XI—Adjective clauses, noun clauses, direct and indirect discourse	63
LESSON XII—Transitive and intransitive uses of verbs, subjective complements, the passive voice	68
LESSON XIII—Adverbs, kinds and uses; comparison of adjectives and adverbs	73
LESSON XIV—English equivalents for the Spanish indefinite reflexive, additional uses of helping verbs	80
LESSON XV—Infinitives with and without TO, uses of the infinitive, two-word verbs	87
LESSON XVI—Order of sentence elements in English	96

LESSON XVII—The subjunctive mood, adverbial clauses of condition, concession, comparison and degree	102
LESSON XVIII—Adverbial clauses of purpose, result, cause or reason, manner, time, place	109
APPENDIX I—Mechanics of written English	112
APPENDIX II—Deceptive cognates	116

SECTION II—PHONETICS OF AMERICAN SPEECH

INTRODUCTORY DISCUSSION	1
ANALYSIS AND DRILL MATERIAL ON INDIVIDUAL SPEECH SOUNDS	
CONSONANTS	20
VOWELS	85
DIPHTHONGS	113

Introduction

A. ESSENTIALS OF ENGLISH GRAMMAR

The eighteen lessons which follow constitute a highly intensive, streamlined course. They are intended to be used under the guidance of an instructor. **They are not meant for self-instruction.** The authors assume that students using this text have done some preliminary study of English. Since detail and notes are reduced to a minimum, the instructor is expected to furnish much of the explanatory and sustaining material required by the student who has had some exposure to the English language; it is not a book for beginners. The division into eighteen lessons does not imply that the material can be handled in eighteen assignments. The instructor should use his judgment in determining the amount of time to be devoted to any one lesson. The rate of progress should depend on the linguistic proficiency of the student.

It is to be noted that rules are never explained in Spanish. However helpful an explanation in Spanish may prove in an individual case, we are of the opinion that the student's dependence on his own language, generally has a retarding psychological effect on his learning process. For this reason we have consciously omitted all drill on cognates and have stressed only **deceptive cognates.**

Since the emphasis is on the spoken rather than the written language, much attention is given to colloquial speech and oral contractions. Some of these locutions contradict formulations of grammatical theory based upon earlier good usage, particularly literary usage. In their explanation of syntax the authors have pursued a middle course, as the reader will see. Prescriptive grammar, as distinguished from scientific grammar, on the one hand, and from statistically normal oral usage, on the other, must always lag somewhat behind current usage both in speech and informal writing. The authors of this text have sought to make the lag as slight as possible, remembering always that **actual** usage is not always **good** usage.

In building the vocabularies of this text we have considered the actual need of students as revealed by Spanish-speaking students in the English Language Institute and Orientation Center of Mills College. Therefore, we have not made use of vocabulary frequency counts in determining the words to be included. We have preferred functional, spoken words, to literary terms.

We have defined and explained fundamental grammatical and linguistic terms where necessary, but we have endeavored to reduce abstract explanation to a minimum.

B. ESSENTIALS OF AMERICAN SPEECH

The material on phonetics is divided into two sections: (1) introduction to, and discussion of, the English language, and (2) analysis of, and drill material on, individual speech sounds. The first section was written at the request of Institute students, who wished to have both explanatory material and drills in the same volume. This section does not pretend to present anything other than the essentials.

It is to be noted that the Spanish comparisons are, wherever possible, based on the Spanish used in the other Americas, without particular reference to any one region; in a few isolated cases we have been forced to make an analogy with Castilian.

American English and British English are not identical, and American English in itself has several major dialects. The pronunciation indicated in the drill material is, for the most part, General American—that dialect spoken by the majority of English speaking people in the United States and Canada. It is not necessarily more “correct” than other dialects, but for the purpose of communication it may be more useful to the student.

Like the grammatical section, this section is not intended for self-instruction, except for advanced students. Since only the essentials are given in the discussion of the language, the instructor is expected to contribute additional explanation.

We suggest that the student supplement these drills with concentrated listening to American speech, listening to Americans in the community, to movies, to radio broadcasts, to recordings, with reading aloud from books, newspapers, and periodicals written in English, and with speaking English at every opportunity. The student will profit also by constant use of a good dictionary; for instance, *A Pronouncing Dictionary of American English* by John S. Kenyon and Thomas A. Knott. The student may be able to use the drill material satisfactorily, but until he can transfer his proficiency in drill to everyday speech he has not learned to speak the language.

The authors are deeply appreciative of the collaboration and assistance given them by both the Latin-American students and English-speaking members of the Workshop, in the preparation of this book. We are grateful to President Emeritus of Mills College, Aurelia Henry Reinhardt, under whose administration this study was undertaken; to President Lynn T. White, jr. of Mills College, under whose administration it was completed; and to the English Language Institute of the University of Michigan, whose Director, Dr. Charles C. Fries, graciously sent us their excellent teaching materials and gave us permission to share the findings of their pioneering research-staff. Our thanks go, also, to Dr. Harold B. Allen of our 1943 Staff, and to Dr. Yakov Malkiel of the University of California for their contributions, suggestions, and criticisms.

The Staff express their gratitude to Mrs. Hugh T. Dobbins, Trustee of Mills College, through whose generous cooperation the publication of this edition has been made possible.

D. P. R.
W. M. S.
E. U. W.

Lesson One

TOPICS: Word-order in English, fundamental sentence elements in statements and questions.

A. GRAMMAR

WORD-ORDER IN ENGLISH

English grammar is in some respects simpler than Spanish. Adjectives are not inflected. There is but one verb to express being (BE), where Spanish has two (ESTAR and SER). Gender indicates only sex and, consequently, there is but one form for article adjectives (THE).

There are two striking differences between English word-order and that of the Spanish:

RULE I. Adjectives (except predicate adjectives) usually precede the nouns they modify:

This is a large room. Este es un cuarto grande.
I have hot water. Tengo agua caliente.
The room has electric light. El cuarto tiene luz eléctrica.
The red blanket is clean. La manta roja está limpia.

RULE II. In questions, although the auxiliary verb precedes the subject, the main verb always follows it:

Do you like the room? ¿Le gusta a Vd. el cuarto?
Does it have many windows? ¿Tiene muchas ventanas?
Does it have an adjoining bath? ¿Tiene baño al lado?
Do you read in bed? ¿Lee Vd. en cama?
Do you get up early? ¿Se levanta Vd. temprano?

Notice that in questions, the predicate adjective follows the subject:

Is the bed hard? ¿Es dura la cama?
Are the windows clean? ¿Están limpias las ventanas?
Are you ready for bed? ¿Está dispuesto a acostarse Vd.?

RULE III. In questions with the verbs BE and HAVE, the verb precedes the subject as in Spanish:

Are you comfortable here? ¿Está Vd. bien aquí?
Is he tired still? ¿Está cansado todavía?
Is she from California? ¿Es de California?
Have they money? ¿Tienen dinero?

SIMPLE SENTENCE ELEMENTS

The sentence is the unit of thinking, speaking and writing. It is a group of words expressing a complete thought. To be **complete**, a sentence must have a subject and a predicate. The subject is the person or thing that acts or is acted upon; the predicate is that part of the sentence which indicates the action or state of being of the subject. The normal order in English is **subject, verb, object or complement**: I like this climate. Mary is a charming girl.

THE HELPING VERBS

The Spanish-American student of English should become familiar at once

with the four verbs, BE (SER, ESTAR), DO (HACER), HAVE (HABER), and CAN (PODER or SABER).

The verb BE is the only English verb having three different forms in the present tense, AM, IS, ARE. We say:

I **am** at summer school. Estoy en la escuela de verano.

You **are** here. Vd. está aquí.

She **is** Spanish. Ella es española.

They **are** Mexicans. Son mejicanos.

(Notice that there is but one form in the plural.)

These "helping" verbs frequently assist the main verbs. The important irregularity of DO is that in the **third person singular** it adds **es**, becoming **DOES**:

Do you speak Spanish? ¿Habla Vd. español?

Do I stay here? ¿Me quedo aquí?

Does he live here? ¿Vive aquí?

The only irregularity of HAVE is that in the **third person singular** the form is **HAS**:

Has he had time? ¿Ha tenido tiempo?

HAVE does not act as a helping verb in the present tense, but only in perfect tenses.

Have you lost a pen? ¿Ha perdido Vd. una pluma?

Has he lost a pen? ¿Ha perdido él una pluma?

The verb CAN remains the same in the present tense in all persons, singular and plural:

Affirmative

I **can** drink milk. Puedo tomar leche.

You **can** drink milk.

He (she, it) **can** drink milk.

We **can** drink milk.

You **can** drink milk.

They **can** drink milk.

Interrogative

Can I speak Spanish? ¿Sé hablar español?

Can you speak Spanish?

Can he (she, it) speak Spanish?

Can we speak Spanish?

Can you speak Spanish?

Can they speak Spanish?

PRONOUNS AS SUBJECTS

The subject-forms of the personal pronoun with which the student should become familiar are:

Singular	Plural
1st person I	we
2nd person you	you
3rd person he, she, it	they

RULE IV. Unlike Spanish, all subject-pronouns in English must be **expressed** (except in the imperative).

Notice that in English the pronoun **I** is always capitalized; **you**, only as the first word in a sentence.

RULE V. Gender

In English, denotation of gender is limited to personal pronouns. All things without biological sex are referred to by the same pronoun, **it**, or, in the plural, **they**.

RULE VI. Number

In written English the plural of nouns is formed by adding S or ES. In general, nouns ending in consonants and in E add S to form the plural, while nouns ending in S, SH, CH, X, and Z add ES:¹

This pillow is white. Both pillows are soft.
Esta almohada es blanca. Las dos son blandas.
One sheet is dirty. The others are in the laundry.
Una sábana está sucia. Las otras están en la lavandería.
Has he a picture? No. He has no pictures.
¿Tiene (él) un cuadro? No. (El) no tiene cuadros.
Have you a match? Yes. I have a box of matches.
¿Tiene Vd. un fósforo? Sí, señor. Tengo una cajita de fósforos.
Do you see a glass on the table? I see three glasses.
¿Ve Vd. un vaso en la mesa? Veo tres vasos.
She has a photograph of Mary and two photographs of John.
(Ella) tiene una fotografía de María y dos fotografías de Juan.

B. DRILL EXERCISES

I. Make the following statements interrogative:

1. The clock is on the table. El reloj está en la mesa.
2. She puts the picture on the wall. Pone el cuadro en la pared (Ella).
3. The door is open. La puerta está abierta.
4. The floor is clean. El suelo está limpio.
5. The maid makes the bed. La criada hace la cama.
6. The ceiling is white. El techo es blanco.
7. He has four glasses. Tiene cuatro vasos (El).
8. Mary puts the comb on the dresser. María pone el peine en el tocador.
9. She cleans the washbowl. Limpia la palangana (Ella).
10. You have the brush. Vd. tiene el cepillo.

II. Fill the blanks with the required verb form:

1. We (be)_____at home. Estamos en casa.
2. She (have)_____a blue quilt. Tiene una colcha azul (Ella).
3. (Do)_____he pull the blinds? ¿Tira las persianas (El)?
4. (Can)_____you open that drawer? ¿Puede Vd. abrir ese cajón?
5. (Do)_____this stove heat the room? ¿Calienta el cuarto esta estufa?
6. From that window we (can) see the park. Desde esa ventana podemos ver el parque.
7. (Be) this mattress new? ¿Está nuevo este colchón?
8. (Be) the chairs in the bedroom? ¿Están las sillas en la alcoba?

¹Some of the common exceptions are words ending in hard ch, (K), stomach, monarch. Some irregular plurals are men, women, children, sheep, feet, geese, teeth.

9. John (have) two radios at home. Juan tiene dos radios en casa.

10. (Be) the rug stained? ¿Está manchado el tapete?

III. Fill the blanks with the appropriate subject pronouns:

1. Louis is not here. _____ is in class.

Luis no está aquí. Está en clase.

2. John and Mary are here. _____ are late.

Juan y María están aquí. Llegan con retraso.

3. Is this a good book? _____ is a good grammar.

¿Es éste un buen libro? Es una buena gramática.

4. The girl sings well. _____ is from Uruguay.

La muchacha canta bien. Es del Uruguay.

5. Philip and _____ understand. _____ study the lessons.

Felipe y yo entendemos. Estudiamos las lecciones.

6. Rose has the telephone on the night table. _____ uses the telephone often.

Rosa tiene el teléfono en la mesita de noche. Usa el teléfono a menudo.

7. _____ like these beds. _____ are of wood.

Me gustan estas camas. Son de madera.

IV. Fill the blanks with the appropriate words:

My room (be) on the second floor. It (have) two windows and one door. The furnishings (be) new. (Subj. pron.) has a large closet.

How do you like it?

I (like) the view from this balcony. I (see) the bay from here.

(Be) the adjoining room free?

Yes, (subj. pron.) is. It (have) a shower.

(Do) John live here, too?

Yes, (subj. pron.) and Louis (have) rooms on the floor above.

By the way, here (be) the curtains. (Subj. pron.) are green.

Louis gets up late. (Subj. pron.) hurries. If he (have) time, he shaves.

(Can) he dress in five minutes?

(Subj. pron.) is often late to class.

C. WORDS AND IDIOMS

The room

NOTE: In this, and all word-lists to follow, the student is expected to furnish phonetic transcriptions for the English in the blank spaces provided.

above _____ arriba

balcony _____ balcón

bay _____ bahía

book	libro
busy	ocupado
but	pero, sino, más
call	llamar
city	ciudad
class	clase
come from	venir de, ser de
country	país
curtain	cortina
difficult	difficil
dress	vestirse
easy	fácil
every day	todos los días
floor	piso
free (not busy)	libre
from	desde
furnishings (plu.)	mobiliario (sing.)
good	bueno,-a
green	verde
house	casa
hurry	darse prisa
know	saber, conocer
learn the lesson	aprender la lección
live	vivir
lock	cerradura
my	mi, mío
newspaper	periódico
read	leer
shave	afeitar, afeitarse
shower	ducha
study	estudiar
teach	enseñar
too	también
understand	entender
use (verb)	usar
very	muy

view_____vista
well_____bien
when_____cuando

I like the room. Me gusta el cuarto.
How do you like it? ¿Qué le parece?

D. RESTATEMENT

In this lesson we have learned that:

- (1) adjectives (except predicate adjectives) usually precede the nouns they modify;
- (2) in questions, although an auxiliary verb precedes the subject, the main verb always follows it;
- (3) in questions with the verb BE, the verb precedes the subject as in Spanish;
- (4) the subject-pronouns must always be expressed;
- (5) in English, grammatical gender is limited to personal pronouns, all things without biological sex being referred to by the pronoun IT, or, in the plural, THEY;
- (6) in English, in general, nouns ending in consonants and E add S to form the plural; whereas nouns ending in S, SH, CH, X, and Z, add ES.

Lesson Two

TOPICS: Personal pronouns as objects (direct and indirect), negatives, and contractions, inflections of verbs.

A. GRAMMAR

PERSONAL PRONOUNS AS OBJECTS

In the first lesson we considered personal pronouns used as subjects of verbs; today let us see the forms they take as objects.

RULE I. The objective forms of the personal pronouns are used after transitive verbs to denote the receiver of the action both as direct and indirect object:

Direct Objects

Maria sees **me**. María me ve.

I see **you**. Le veo.

I see **him** (her or it). Le veo. (La, lo veo.)

Maria sees **us**. María nos ve.

We see **you**. Le vemos.

They see **them**. Los ven.

Indirect Objects

He sent **him** a message. Le mandó un recado.

They give **her** lessons. Le dan lecciones.

Mary writes **him** every day. María le escribe todos los días.

RULE II. The objective forms of the personal pronouns are always used after prepositions:

He gave the book to **me**. Me dió el libro; a mí me dió el libro. The same idea may be expressed without a preposition by an indirect object, which then precedes the direct object: He gave **me** the book. El me dió el libro. Notice that after certain verbs: explain, express, etc., the prepositional construction must follow: Explain this lesson to **me**. Express to **him** my regret.

In English the pronoun as indirect object directly follows the verb. It is never attached (as in Spanish) to the verb form. The rule for gender, stated in Lesson I, Rule V, applies to the pronouns as well as to nouns.

Inflection of verb in affirmative statements in the present tense.

RULE III. The simple form of the verb is used in affirmative statements except in the third person singular, which adds S or ES to the verb form:

I drink tea. Tomo te.

You drink chocolate. Vd. toma chocolate.

She drinks coffee. Ella toma café.

I teach English. Enseño el inglés.

You teach Portuguese. Vd. enseña el portugués.

She teaches Spanish. Ella enseña el español.

RULE IV. Negative statements are formed by inserting DO (or DOES), followed by NOT, between the subject and the simple form of the verb:

I drink coffee at breakfast. Tomo café en el desayuno.
I do not drink coffee at breakfast. No tomo café en el desayuno.
 He takes cream with his coffee. Toma crema con el café.
 He **does not** take cream with his coffee. No toma crema con su café.

RULE V. The negative of the verb BE is formed by putting NOT after the simple verb.

He is **not** at home. No está en casa.
 They are **not** here. No están aquí.

RULE VI. Contractions with the verb BE. In forming present tense negatives, the forms of BE are contracted with the subject. The negative is formed by putting NOT after the verb:

I am hungry. Tengo hambre. I am **not** hungry. No tengo hambre.

You are hungry. You are **not** hungry.

It is hungry.¹ It is **not** hungry.

The contractions in the present tense are:

Singular

I'm hungry (I am hungry).

You're hungry (You are hungry).

He's hungry (He is hungry).

She's hungry (She is hungry).

It's hungry (It is hungry).

Plural

We're hungry (We are hungry).

You're hungry (You are hungry).

They're hungry (They are hungry).

Singular

I am not hungry (does not contract).

You **aren't** hungry.

He (she, it) **isn't** hungry.

Plural

We **aren't** hungry.

You **aren't** hungry.

They **aren't** hungry.

The **child's** hungry. El niño tiene hambre.

RULE VII. Contractions with the verb DO. The contraction DON'T is used for DO NOT, and DOESN'T for DOES NOT. The helping verb, DO, which adds emphasis to affirmation, is contracted conversationally in the negative of the present tense (notice that the apostrophe replaces the O of NOT):²

¹When sex is unknown or unimportant, as with animals, infants, etc. it is used as subject.

²Do is emphatic only in the affirmative. It may be emphatic by voice-stress in the negative.

Affirmative

I **do** study. ¡Si estudio!
You **do** study.
He **does** study.
She **does** study.
We **do** study.
You **do** study.
They **do** study.
Avoid the contraction DON'T in the third person singular.

Negative

I **don't** study. No estudio.
You **don't** study.
He **doesn't** study.
She **doesn't** study.
We **don't** study.
You **don't** study.
They **don't** study.

RULE VIII. Contractions with the verb CAN. The contraction CAN'T is used for CANNOT:

Affirmative

I **can** eat. Puedo comer
You **can** eat.
He (she, it) **can** eat.
We **can** eat.
You **can** eat.
They **can** eat.

Negative

I **cannot** eat. No puedo comer.
You **cannot** eat.
He (she, it) **cannot** eat.
We **cannot** eat.
You **cannot** eat.
They **cannot** eat.

Interrogative

Can I eat? ¿Puedo comer?	Can we eat?
Can you eat?	Can you eat?
Can he (she, it) eat?	Can they eat?

Contracted forms

I can't eat. No puedo comer.	We can't eat.
You can't eat.	You can't eat.
He (she, it) can't eat.	They can't eat.

B. DRILL EXERCISES

I. Fill the blanks with the required verb form:

1. Professor Jones (take) a lump of sugar. El profesor Jones toma un pedazo de azúcar.
2. He (teach) while he (eat). El enseña mientras come.
3. Can they (reach) the dining room by eight o'clock? ¿Pueden estar en el comedor a las ocho?
4. The maid (go) to buy the groceries. La criada va a comprar los comestibles (abarrotes).
5. She (set) three places. Ella pone tres cubiertos.
6. We (ask) for mustard. Pedimos mostaza.
7. (Do) he (like) avocados? ¿Le gustan los aguacates?

II. a. Fill the blanks with the required verb form:

1. He (do) not drink milk. El no toma leche.
2. We (do) not have servants. No tenemos sirvientes.

3. This bottle (do) not have a cork (stopper). Esta botella no tiene tapón.
4. You (do) not have the menu. Vd. no tiene la lista de platos.
5. James (do) not chew gum. Jaime no masca chicle.
- b. Make the preceding statements interrogative.
- c. Substitute contractions in the questions above.

III. a. Put the following statements in the negative:

1. I am a student of English. Estoy estudiando inglés.
2. The train is late tonight. El tren está atrasado esta noche.
3. Are you planning to leave? ¿Piensa Vd. salir?
4. I am tired today. Estoy cansado hoy.
5. The cooks are on strike. Los cocineros están en huelga.
- b. Where possible, use the resulting negative contractions in the sentences above.

IV. a. Construct affirmative sentences using CAN with each of the following verbs:

1. eat
2. get up
3. speak
4. drink
5. sit down

- b. Make the resulting sentences negative, and where possible, interrogative.
- c. Substitute contractions in the sentences.

V. Fill the blanks with the appropriate words:

Will you have a cigarette? No, thank you. I do not smoke before meals.

We (have) breakfast at eight o'clock. This morning we have orange juice, cereal, toast, jelly, and coffee. If I (be) hungry, I (order) eggs and bacon. Sometimes I like a slice of ham.

For lunch we (do) not have very much. When the weather is warm, I ask for a salad of fruit or vegetables and a slice of watermelon.

Can't you have lunch with me today? Thank you, but I (be) sorry. I (be) never here after ten o'clock.

When (do) we have dinner? At seven. Here they (serve) a soup or salad, meat or fish, dessert, milk, coffee or tea.

(Be) you hungry before you (go) to bed? If I (be) I (eat) a snack, but I (do) not drink coffee. I (be) very nervous, and at home I (do) not (drink) more than two cups a day.

Until tomorrow then. Please call me tonight, if you (be) back early.

C. WORDS AND IDIOMS

The meal

after	después
at first	al principio
bacon	tocino
beans	frijoles, habas
beside	al lado de
between	entre (dos)
bread	pan
breakfast	desayuno
butter	mantequilla
cake	torta
check	cuenta, cheque
cold	frío
cream	crema
dining room	comedor
dinner (meal)	comida
dish (plate)	plato
for	para
forget	olvidar, olvidarse
fork	tenedor
ham	jamón
hot	caliente
however	no obstante
ice cream	helado
juice	jugo
knives	cuchillos
listen	escuchar
luncheon	almuerzo
more than	más de, más que
order	ordenar
peas	guisantes
pepper	pimienta
pleasant	agradable
please	por favor
remember	recordar, acordarse

salad_____	ensalada
salt_____	sal
serve_____	servir
sit down_____	sentarse
slice_____	tajada
sometimes_____	algunas veces
soup_____	sopa
spoons_____	cucharas
still_____	todavía
sugar_____	azúcar
supper_____	cena
then_____	entonces, luego
toast_____	tostada
until_____	hasta que
vegetables_____	legumbres
waiter_____	mesero (mesera)
watermelon_____	sandía

IDIOMS

It is warm.	Hace calor.
It is five o'clock.	Son las cinco.
I am planning to go.	Pienso salir, ir, asistir.
Will you have a cigarette?	¿Quiere un cigarro?
When do we have dinner?	¿A qué hora es la comida?
Before eating.	Antes de comer.
I drink two cups a day.	Tomo dos tazas al día.
To have breakfast.	Tomar el desayuno.
Until tomorrow.	Hasta mañana.
To be back.	Estar de vuelta.
To have a snack.	Tomar (comer) un bocado.
I thank you.	Muchas gracias.
She is sorry.	Lo siente mucho.

D. RESTATEMENT

In this lesson we have learned that:

- (1) the objective forms of the personal pronouns are used after transitive verbs to denote the receiver of the action;
- (2) the objective forms of the personal pronouns are used after prepositions;
- (3) the simple form of the verb is used in affirmative statements in the present tense, except in the third person singular, which adds S or ES to the verb form;

- (4) negative statements are formed by inserting DO (or DOES) followed by NOT, between the subject and the simple form of the verb;
- (5) the negative of the verb BE is formed by putting NOT after the simple verb;
- (6) in forming present tense negatives, the forms of BE are contracted with the subject;
- (7) the contraction DON'T is used for DO NOT and DOESN'T for DOES NOT;
- (8) the contraction CAN'T is used for CANNOT.

Lesson Three

TOPICS: Possessive personal pronouns, indefinite pronouns, article adjectives, demonstrative adjectives and pronouns.

A. GRAMMAR

THE POSSESSIVE CASE IN GENERAL

The possessive is the only case in English in which nouns change their form:

The boy's father is here. El padre del niño está aquí.

The ladies' dresses are beautiful. Los vestidos de las señoras son bellos.

RULE I. To form the possessive case add **'S** to a singular noun; add the apostrophe only, **'**, to a plural noun.¹

Possession may be denoted also, as in Spanish and Portuguese, by using the preposition **OF**:

The father of the boy is here.

The dresses of the ladies are beautiful.

THE POSSESSIVE FORMS OF THE PERSONAL PRONOUNS²

I visit **my** drugstore. Visito mi farmacia.

You rent **your** drugstore. Vd. alquila su farmacia.

He sells **his** drugstore. El vende su farmacia.

We visit **our** drugstore. Visitamos nuestra farmacia.

They rent **their** drugstores. Ellos alquilan sus farmacias.

Its owner is Mr. White. Su dueño es el Sr. White.

Notice that the form **their** is used in both the singular and the plural, and with **things** as well as with persons in the third person plural.

RULE II. The possessive forms of the personal pronouns, **HIS, HER, ITS** must agree with the sex of the person, animal, or thing, to which they refer. (See the paragraph on gender, Lesson I, Rule V.)

In English the possessive forms of the personal pronouns do not agree in number with the nouns following, nor in gender with the person of the noun following, as in Spanish or Portuguese.³

We are going to sell **our** drugstore. Vamos a vender nuestra farmacia.

We are going to sell **our** drugstores. Vamos a vender nuestras farmacias.

We are going to see **our** aunts. Vamos a ver nuestras tías.

¹Because in pronunciation repetitions of the *S* sounds are considered unpleasant, the possessive *S* is frequently omitted after nouns ending in *S*, especially nouns of more than one syllable, the apostrophe being used to indicate the case: Mills' location is excellent. Dickens' novels are popular.

²**SELF**, or **SELVES**, when added to personal pronouns in the objective case, identifies the person or indicates reflexive action: The customer asked to see the proprietor **himself**. They hit **themselves** on their heads.

³Contrary to Spanish, in English we stress the pronoun rather than adjective function: **Their** house is large. In this sentence **their** is considered a personal pronoun.

In English the possessive personal pronouns must be used in referring to the parts of the body and to articles of clothing:¹

The cashier shrugged **his** shoulders. El cajero se encogió de hombros.

He took off **his** hat. Se quitó el sombrero.

INDEFINITE PRONOUNS

An indefinite pronoun does not point out **exactly**; that is, it does not refer to a particular or identified person or thing. The chief difficulty in using indefinite pronouns is that certain singular forms seem to be plural, leading the writer or speaker to use plural verbs or pronouns with them. The following list of pronouns should be studied very carefully:

Singular		Plural	
either	uno u otro, el uno y el otro	both	los dos, ambos
neither	ni el uno ni el otro	few	pocos
any	ningun (sometimes untranslatable; never used in affirmative statements except in the sense of todo or cualquiera)	a few	unos cuantos
one	uno		
each	cada	some	unos, algunos
anyone	alguien, nadie, cualquier persona	others	otros, los demás
anybody		several	varios
someone	alguien		
somebody			
anything	algo, nada	Singular or Plural	
something	algo	all	todos
nobody	nadie, ninguno	such	tal, tales
no one	nadie, ninguno	none	ninguno, nadie, nada, nada de
nothing	nada		
much	mucho		
little	poco		

ALL, SOME, SUCH, and NONE may be either singular or plural, depending upon the speaker's thought. Notice that compound pronouns may be formed by **ELSE** (meaning **other**) after pronouns ending in **ONE, BODY or THING**: anyone **else**, somebody **else**, something **else**. Notice, also, that certain indefinite pronouns form the possessive case by adding **'s**:

I don't question anyone's honesty. No disputo la honradez de nadie.

RULE III. Indefinite pronouns must agree in number with the verbs and pronouns used with them.

The use of **SOME** and **ANY**, **MUCH** and **MANY**

Before discussing the correct use of these indefinite forms, we should call attention to the two classes of nouns: **countable** and **mass**. Countable nouns name things we can count: words, windows, oranges. **Mass nouns**

¹Notice that in English the possessive is used even when the possession is inherent. He lost **his** sight. Perdió la vista.

name things or ideas which are not countable or are thought of in the mass: milk, sand, information, wisdom.

RULE IV. SOME is used as an adjective before mass and countable nouns in affirmative statements:

There is an orange on the plate. Hay una naranja en el plato.
There are some oranges on the plate. Hay unas naranjas en el plato.

There is still some coffee in the pot. Hay todavía un poco de café en la cafetera.

RULE V. ANY is used as an adjective in interrogative statements before mass nouns and plural countable nouns:

Is there an orange on the plate? ¿Hay una naranja en el plato?
Are there any oranges on the plate?
Is there any coffee in the pot?

RULE VI. MUCH is used as an adjective before mass nouns; **MANY** is used before plural countable nouns:

Wealth is the result of much labor. La sabiduría es el resultado de mucho estudio.

Many remedies are sold in the drugstore. En la farmacia se venden muchos remedios.

THE ARTICLE ADJECTIVES

RULE VII. The indefinite article adjective A or AN¹ is used before countable nouns in the singular; the definite article adjective **THE**, before both countable and mass nouns in both singular and plural:

Notice that, unlike Spanish and Portuguese, a predicate countable noun requires the indefinite article in the singular:

Mr. Smith is an Englishman. El señor Smith es inglés.

In English the definite article is not used before names of persons:

Professor Jones is in Chicago. El profesor Jones está en Chicago.

In English the definite article is not used before mass nouns and plural countable nouns of general reference:

Habit is a powerful force. La costumbre es fuerza poderosa.

Food costs more in time of war. Los víveres cuestan más en tiempo de guerra.

Boys are careless about their clothes. Los niños son negligentes con su vestuario.

People love to gossip. A la gente le gusta murmurar.

DEMONSTRATIVE PRONOUNS AND ADJECTIVES

The demonstrative pronouns and adjectives are **THIS**, **THAT** and **THESE**, **THOSE**. **THIS** refers to something near by, or close in the speaker's mind. **THAT** refers to something more remote.

RULE VIII. The demonstrative pronoun or adjective must agree in number with the noun it stands for, or the noun which it modifies:

This student is an Uruguayan. Este alumno es uruguayo.

¹A is used regularly before a noun beginning with a consonant; an before a noun beginning with a vowel or a silent consonant.

That student is a Brazilian. Ese alumno es brasileño.

These boys are football players. Estos mozos son jugadores de fútbol.

Those girls are tennis players. Estas mozas son jugadoras de tenis.

This question is easier than that. Esta pregunta es más fácil que la otra.

THERE IS and THERE ARE used as the equivalent of **HAY**.

There is disagreement between them. Hay desacuerdo entre ellos.

There are no children in the store. No hay niños en la tienda.

B. DRILL EXERCISES

I. In the provided spaces write the possessive which is correct for the sentence.

1. We buy _____ magazines here.
Compramos nuestras revistas aquí.
2. Is _____ sandwich ready?
¿Está listo mi sandwich?
3. The prescription clerk (pharmacist) fills _____ prescription.
El farmacéutico prepara su receta (de ella).
4. Peter asks for _____ razor blades.
Pedro pide sus hojas de navaja.
5. _____ cook owns this building.
El cocinero de mi madre es dueño de este edificio.
6. It is a good store. _____ goods are guaranteed.
Es una buena tienda. Sus géneros están garantizados.
7. The lady hurt _____ foot.
La señora se lastimó el pie.
8. Can't you send this _____ package?
¿No puede Vd. enviar el paquete de este señor?
9. They write to _____ parents every month.
Escriben a sus padres cada mes.
10. She has _____ own money.
Ella tiene su propio dinero.

II. Supply the indefinite pronoun.

1. Have you _____ for me? ¿Tiene Vd. algo para mí?
2. There is _____ to do. No hay nada que hacer.
3. I have two cigars. _____ costs a dime.
Tengo dos puros. Cada uno me cuesta diez centavos.
4. _____ goes to that store. Toda la gente va a esa tienda.
5. _____ drink wine. _____ smokes.
Los dos toman vino. Ni el uno ni el otro fuma.

6. Do you sell pens? Yes, I have_____.
¿Vende Vd. plumas? Sí, señor. Tengo unas cuantas.
7. _____wishes to speak to you. Alguien quiere hablarle.
8. Is this_____? _____is missing.
¿Es esto todo? Le falta algo.
9. I don't care for_____either, thank you.
No, gracias. (Yo tampoco).
10. _____are better than_____.
Unos son mejores que otros.

III. In the following sentences put the correct form of the verb in the parentheses:

1. Here everybody (go) to school. Aquí todo el mundo va a la escuela.
2. Someone (be) talking to the clerk. Alguien está hablando al dependiente.
3. (Can) anyone (repair) my automobile? ¿Puede alguien reparar mi automóvil?
4. (Do) something (bother) him? ¿Le molesta algo?
5. Of all the guests none (speak) Spanish. De todos los convidados ninguno habla español.

IV. Put the correct forms in the blanks (there is, there are, is there? are there? isn't there? aren't there?)

1. _____a telephone in the drugstore. Hay teléfono en la farmacia.
2. _____anyone at home? ¿No hay nadie en casa?
3. _____many purses on the table. Hay muchas bolsas en la mesa.
4. _____any more envelopes? ¿No hay más sobres?
5. What difference_____between the two?
¿Qué diferencia hay entre los dos?
6. _____time to eat? ¿Hay tiempo para comer?
7. _____scissors on the counter. Hay tijeras sobre el mostrador.
8. _____ten cents in a dime. Hay diez centavos en un "dime."
9. How many students_____in the class? ¿Cuántos alumnos hay en la clase?
10. _____nothing more to write? ¿No hay nada más que escribir?

V. Put correct form in parenthesis (some, any).

1. Have you_____money? ¿Tiene Vd. dinero?
2. I have_____tickets. Tengo algunos boletos.

3. _____ employment is better than idleness.
Cualquier empleo vale más que el ocio.
4. That's all. There isn't _____ more. Es todo. No hay más.
5. There are _____ glasses on the table.
Hay algunos vasos en la mesa.

VI. Put the correct form of the indefinite article in the blanks:

1. I have _____ watch.
2. Can you wait _____ hour?
3. It is _____ unusual case.
4. He goes to _____ eastern university.
5. This is _____ large house.
6. They like _____ large house.
7. John is _____ happy man.

VII. Answer the following questions:

1. Is the American drugstore like a South American pharmacy?
2. Is there a soda fountain in your neighborhood drugstore?
3. Where do you buy your razor blades?
4. Do you know a Spanish word for lunch counter?
5. Who develops your films?
6. Is there a rental library in the drugstore?
7. Can you buy books there?

C. WORDS AND IDIOMS

The drugstore

agreement	_____	acuerdo, pacto
bother	_____	molestar
candy	_____	dulces
care (I don't care for any)	_____	No me interesa; no, gracias.
careless	_____	descuidado
cashier	_____	cajero
cigar	_____	cigarro, puro
cigarette	_____	cigarillo, cigarro
clerk	_____	dependiente, empleado
coffee pot	_____	cafetera
comb	_____	peine
cook	_____	cocinero
counter	_____	mostrador
directory	_____	guía (comercial)
display	_____	exhibición

drugstore	botica, farmacia
envelope	sobre
fill a prescription	preparar una receta
fountain pen	pluma fuente
gossip (verb)	murmurar
guest	huésped, convidado
at home	en casa
idleness	ocio
ink	tinta
magazine	revista
milkshake	leche batida
medicine	medicina
news stand	puesto de periódicos
paper	papel
paper-bound book	libro en rústica
pen	pluma
post office	casa de correos
powerful	poderoso
purse	bolsa
razor blade	cuchilla de navaja
rental library	biblioteca circulante, gabinete de libros
safety razor	navaja de afeitar de seguridad
sell	vender
showcase	vitrina
stamp	estampilla, sello
stationery	papel para correspondencia
telephone	teléfono
tip	propina
toilet articles	juego de tocador
toothbrush	cepillo de dientes

D. RESTATEMENT

In this lesson we have learned that:

- (1) to form the possessive case we add 's to a singular noun: we add the apostrophe only to a plural noun;
- (2) the possessive forms of the personal pronouns, HIS, HER, ITS, must agree with the sex of the person, animal, or thing to which they refer;

- (3) indefinite pronouns must agree in number with the verbs and pronouns used with them;
- (4) the indefinite pronoun SOME is used as an adjective before mass nouns in affirmative statements;
- (5) the indefinite pronoun ANY is used as an adjective in interrogative statements before mass nouns and before plural countable nouns;
- (6) the indefinite pronoun MUCH is used as an adjective before mass nouns; MANY is used as an adjective before plural countable nouns;
- (7) the indefinite article adjective A or AN is used before countable nouns in the singular; the definite article adjective THE before both countable and mass nouns in both singular and plural;
- (8) the demonstrative pronoun or adjective must agree in number with the noun it stands for, or the noun which it modifies.

Lesson Four

TOPICS: Verbals in ING, preterite tenses, progressive tenses.

A. GRAMMAR

VERBALS IN ING

Verbals are forms of the verb which do the work both of a verb and of another part of speech. In English they are called **participles**, **gerunds**, and **infinitives**. Present participles and gerunds end in ING.

A present participle may be used in two ways: (1) It may be used as an adjective, describing the state or action of the noun or pronoun; **Example:** The boy **speaking** is Fred. (2) It may be used as a helping verb in a progressive tense; **Example:** He is **asking** us a question.

ING is the ending, also, of the gerund or verbal noun; **Example:** **Swimming** is difficult at first. Notice that in Spanish, the infinitive is used to express this idea: El nadar es difícil al principio.

PRETERITE TENSES

RULE I. Regular verbs¹ form the preterite by adding **D** or **ED** to the simple verb form:

I named the boat Viking. Llamé el barco Viking.

He stated his name. Dijo su nombre.

We studied the lesson. Estudiamos la lección.

Notice that verbs ending in **E** add merely **D**; verbs ending in a consonant, add **ED**; verbs ending in **Y** change the **Y** to **I** and add **ED**².

RULE II. Irregular verbs form the preterite by changing the simple form of the verb:

I begin; I began; I have begun. Comienzo; Comencé; He comenzado.

Consequently, the student has to learn the three (or sometimes two) forms for the irregular verbs. Here is a list of the stem changes in the most common irregular verbs:

Present	Preterite	Past Participle
arise	arose	arisen
begin	began	begun
break	broke	broken
bring	brought	brought
buy	bought	bought
catch	caught	caught
choose	chose	chosen
come	came	come
cut	cut	cut
do	did	done
drink	drank	drunk

¹A regular verb is one which does not change its simple or stem form in making the simple preterite or past participle: ask, asked, asked.

²Notice that the past ending is pronounced **ed** as a separate syllable when the simple form of the verb ends in **t** or **d** (part, parted, [partid]), (add, added, [ædid]), but it is pronounced [t] when the simple form ends in a voiceless sound (wish, wished, [wift]).

Present	Preterite	Past Participle
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
fly	flew	flown
forget	forgot	forgotten
get	got	got
give	gave	given
go	went	gone
grow	grew	grown
hang	hung ¹	hung
have	had	had
hear	heard	heard
know	knew	known
lay	laid	laid
leave	left	left
lie ²	lay	lain
make	made	made
meet	met	met
read	read	read
ride	rode	ridden
ring	rang	rung
run	ran	run
say	said	said
shine	shone	shone
shut	shut	shut
sing	sang	sung
sit	sat	sat
speak	spoke	spoken
stand	stood	stood
swim	swam	swum
swing	swung	swung
take	took	taken
tear	tore	torn
tell	told	told
teach	taught	taught
think	thought	thought
throw	threw	thrown
wear	wore	worn
write	wrote	written

PAST FORM OF BE

Singular	Plural
I was glad	We were glad
You were glad	You were glad.
He (she, it) was glad.	They were glad.

Notice that in English the past form of BE is equivalent to either the Spanish *pretérito* or the *copretérito*.

¹Notice that **hanged** in the preterite and past participle is used only of death by hanging: He **was hanged** at sunrise.

²Lie, in the sense of *mentir*, is regular.

RULE III. WAS is used in the first and third singular; WERE in the other persons.

QUESTIONS WITH DO

The past form of DO is DID. In questions DID precedes the subject;

Example: James studied the lesson; Did James study the lesson?

Jaime estudió la lección; ¿Estudió Jaime la lección?

RULE IV. Negative past statements are made by putting DID NOT between the subject and the simple form of the verb:

They did not buy the boat; (or in its contracted conversational form, didn't.) Ellos no compraron el barco.

Rule V. The negative of BE in the past (WAS, WERE) is formed by putting NOT after the verb:

John was not happy (or in its contracted form, wasn't.)

Juan no era feliz.

PROGRESSIVE TENSES

This tense expresses the action of the verb as going on at the moment of speaking or writing: Simple present, I write; Progressive present, I am writing; Simple past, I wrote; Progressive preterite, He was writing.¹

RULE VI. The progressive tenses consist of a form of the verb BE followed by the present participle:

I ate breakfast. I was eating my breakfast.

Negative and interrogative forms of the progressive tense are composed of the negative and interrogative form of BE followed by the present participle of the main verb:

Was he singing? He was not singing. ¿Estaba cantando? No estaba cantando.

Were they fighting? They were not fighting. ¿Estaban luchando? No estaban luchando.

Notice that the verbs used to form the progressive tense are generally those which indicate visible action or motion; know, love, want, need, are rarely used to express action in progress.

NUMERALS AND EXPRESSIONS OF TIME

(1) The cardinal numerals:

1. one	14. fourteen	70. seventy
2. two	15. fifteen	80. eighty
3. three	16. sixteen	90. ninety
4. four	17. seventeen	100. one hundred
5. five	18. eighteen	101. one hundred and
6. six	19. nineteen	one
7. seven	20. twenty	200. two hundred
8. eight	21. twenty-one	1,000. one thousand
9. nine	22. twenty-two	1,500. fifteen hundred
10. ten	30. thirty	10,000. ten thousand

¹Distinguish between He is seating himself and He is sitting.
Se está sentando and Está sentado.

11. eleven	40. forty	1,000,000. one million
12. twelve	50. fifty	1,000,000,000. one
13. thirteen	60. sixty	billion

(2) Ordinal numerals:

1st first	9th ninth	17th seventeenth
2nd second	10th tenth	18th eighteenth
3rd third	11th eleventh	19th nineteenth
4th fourth	12th twelfth	20th twentieth
5th fifth	13th thirteenth	21st twenty-first
6th sixth	14th fourteenth	30th thirtieth
7th seventh	15th fifteenth	40th fortieth
8th eighth	16th sixteenth	50th fiftieth

(3) Telling time:

7:00	It is seven o'clock (in the morning, evening; a. m., p.m.)
7:30	It is seven-thirty, or half-past seven
5:10	It is five-ten, or ten past five
9:15	It is nine-fifteen, or quarter past nine
10:20	It is ten-twenty
10:50	It is ten-fifty, or ten minutes to eleven
12:00	noon, or twelve o'clock, midnight

(4) Days of the week:

Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday

(5) Months of the year:

January, February, March, April, May, June, July, August, September, October, November, December

(6) Time words and phrases of frequent use:

morning	tomorrow morning	month
noon	yesterday	year
afternoon	yesterday evening	dawn
evening	seasons	sunset
night	spring	sunrise
midnight	summer	dusk
today	fall (autumn)	on the following day
tonight	winter	Monday through Fri-
tomorrow	week	day

B. DRILL EXERCISES

I. Supply the verbal endings indicated below. State whether the verbal ending serves as gerund or participle.

1. The man laugh_____ with those ladies is a friend of mine.
2. The parade is pass_____ the hotel.
3. Do you see a girl talk_____ to herself?
4. The whistles are blow_____. The celebration is over.
5. Today is a holiday. We are stay_____ at home.

6. Too much talk_____ is bad for the throat.
7. I hear him sing_____ in the next room.

II. Put the following statements in the preterite tense:

1. He calls me to the telephone.
2. Mary hurries.
3. On Memorial Day we place a wreath on the soldiers' graves.
4. Not all states celebrate this day.
5. Every year he comes on Lincoln's birthday.
6. We shut the office on Labor Day.
7. Don't you drink coffee?
8. He flies to meet his sister.
9. He begins to like the youngsters.
10. I set my watch by the clock in the hall.
11. Jane rides nine hours a week.
12. I drink my coffee with my dessert.
13. We eat too much on Thanksgiving Day.
14. Snow falls on Christmas Day.
15. He drives without his father's permission.
16. They know the meaning of Halloween.
17. We go to church on Christmas Eve.
18. I get cold at night.
19. They catch cold.
20. On Mother's Day he takes flowers to his mother.
21. It begins to rain.
22. John stands erect.
23. They tell him to explain it.
24. He gives me a scare.
25. We leave the house at eleven.
26. He teaches on Saturday.
27. I think so.
28. They always break their promises.
29. The child grows by leaps and bounds.
30. We swim until eight o'clock.
31. He puts his watch on the table.
32. She lies in bed until noon.

III. Supply the past form of BE.

1. _____you in San Francisco Sunday?
2. He_____sick yesterday.
3. How many_____there?
4. It_____very foggy at midnight.

IV. a. Make the following statements negative.

1. She buys toothpaste here.
2. He likes the work.
3. They sleep well in this climate.
4. John is ready.
5. Do people work on Sunday?

6. There are some presents on the table.
b. Express the negative statements in the past tense.

V. Make the action of the verbs progressive.

1. I **write** home.
2. He **ate** his breakfast.
3. **Did** the student **pay** attention?
4. He **celebrates** New Year's (Day).
5. It (the child) **cried** while she **sang**.
6. **Didn't** they **run** away?

VI. Improvise drill on numerals and expressions of time.

VII. Fill the blanks.

Today (be) _____ the sixth of July. The day before yesterday (be) _____ the fourth. It is (possessive) _____ Independence Day. (pronoun) _____ commemorates the (sign _____ gerund ending) of the Declaration of Independence, one hundred and sixty-seven years ago.

In 1941 I (be) _____ in Chicago on the Fourth. In the morning we (drive) _____ to the country for a picnic. When (subj. pronoun) _____ returned, we (see) _____ a long parade and (listen) _____ to a patriotic speech. At night we (watch) _____ a fine display of fireworks.

Then the country (be) _____ at war. (subj. pronoun) _____ was not patriotic to do unnecessary (driv _____ verbal ending). Consequently, that Sunday we (do) _____ not have a picnic outdoors. There (be)n't _____ any parade. Of course, there (be) _____ no fireworks, either. We (past of be) _____ glad to be free men and (celebrate) _____ the solemn occasion in our hearts.

C. WORDS AND IDIOMS

Holidays

afternoon _____	tarde
always _____	siempre
band _____	banda
catch cold _____	resfriarse
Christmas Day _____	día de Navidad
Christmas Eve _____	Nochebuena
of course _____	por supuesto, claro
dawn _____	alba
day after tomorrow _____	pasado mañana

early	temprano
either (neg.)	tampoco
evening	noche
everyday	cada día
festival	fiesta
finally	al fin
fine (adj.)	muy bueno
firecracker	coquete
flag	bandera, pabellón
flower	flor
It was foggy.	Había (hubo) neblina.
on the following day	al día siguiente
the Fourth of July	el cuatro de julio
get cold	tener frío, sentir frío
holiday	fiesta, día de fiesta
hurry (verb)	apresurarse
I hear her singing.	La oigo cantar.
immediately	en seguida
in our hearts	en el corazón
last fall	el otoño pasado
last night	anoche
late	tarde
by leaps and bounds	rápidamente
at length	al fin
march (music)	marcha
meaning, (noun)	sentido, significado
midnight	medianoche
military	militar
month	mes
monument	monumento
this morning	esta mañana
in the morning	de la mañana, por la mañana
mother	madre
national	nacional
never	nunca, jamás
New Year's Day	el día de año nuevo

next summer	el verano que viene
at night	de noche, de la noche, por la noche
noon	mediodía
now	ahora
at once	en seguida
orchestra	orquesta
outdoors	al aire libre
It is over.	Se acabó.
parade	parada, desfile
patriotic	patriótico
permission	permiso
presently	pronto
procession	procesión, desfile
season	estación
seldom	rara vez, raramente
sick	enfermo
sometimes	algunas veces
soon	pronto
spring	primavera
stadium	estadio
state	estado
She is sunning herself.	Ella toma el sol.
sunrise	el amanecer
sunset	puesta del sol
theatre	teatro
then	luego, entonces
I think so.	Creo que sí.
today	hoy
tomorrow	mañana
tomorrow morning	mañana por la mañana
tonight	esta noche
unveil	descubrir
Washington's Birthday	el cumpleaños de Washington
week	semana
winter	invierno

without_____	sin
wreath_____	guirnalda
year_____	año
yesterday_____	ayer
yesterday evening_____	ayer por la noche
youngster_____	chiquillo

D. RESTATEMENT

In this lesson we have learned that:

- (1) regular verbs form the preterite by adding D or ED to the simple verb form;
- (2) irregular verbs form the preterite by changing the simple form of the verb;
- (3) WAS is used in the first and third persons singular; WERE in the other persons;
- (4) negative past statements are made by putting DID NOT between the subject and the simple form of the verb;
- (5) the negative of BE in the past (WAS, WERE) is formed by putting NOT after the verb;
- (6) the progressive tenses consist of forms of the verb BE followed by the present participle.

Lesson Five

TOPICS: Future tenses, question words.

A. GRAMMAR

FUTURE TENSES

The future tense denotes action or state of being that is to come.

RULE I. The English idea of futurity is expressed in three ways: (1) by the use of the verbs **SHALL** and **WILL**; (2) by **GOING TO**, preceded by the present tense of the verb **BE**, and followed by the infinitive of the main verb; (3) by the simple present tense with an expression of time:

He will go to Los Angeles.

He is going to stop over in Los Angeles.

He goes to Los Angeles in the morning.

FUTURE WITH SHALL AND WILL:

To express simple future intention **WILL** is used in all persons of the singular and plural followed by the simple form of the main verb:

I will go We will go

You will go You will go

He (she, it) will go They will go

SHALL was formerly used in the first person singular and plural to express simple future intention, but this use is disappearing.¹

To express strong determination or insistence on the speaker's part, **WILL** is used in the first person singular and plural and **SHALL** in the second and third persons singular and plural:

I will go (in spite of you).

You shall go (whatever happens).

They shall go (in spite of him).

Notice that in expressing determination in the forms just given, the voice stresses **SHALL** and **WILL**. **WILL** is often contracted in conversation with its subject pronoun:

He'll go tomorrow.

We'll study tonight.

Will not is often contracted to **won't**.

RULE II. Use **WILL** in the first person, and **SHALL** in the second and third persons to express determination on the part of the speaker.

THE FUTURE WITH GOING TO

Singular

I am going to walk to church tomorrow.

You are going to walk to church tomorrow.

He (she, it) is going to walk to church tomorrow.

¹Notice that **SHALL** is still commonly used in questions where the speaker is included, to express simple future intention:

Shall I give him the book?

Shall we go to the library?

Plural

We are going to walk to church tomorrow.

You are going to walk to church tomorrow.

They are going to walk to church tomorrow.

Notice that questions with **going to** are formed by putting forms of **BE** before the subject: Is she going to walk to church tomorrow?

WORD ORDER WITH GOING TO

RULE III. (1) In affirmative statements of future time, present tense of **BE** precedes **GOING TO**, which is followed by the simple form of the verb.

(2) In negative statements of future time, present tense of **BE** followed by **NOT** precedes **GOING TO** plus the simple form of the verb.

(3) In questions of future time the form of **BE** precedes the subject; the subject is followed by **GOING TO**, which is followed by the simple form of the verb.

THE QUESTION PRONOUNS

RULE IV. The interrogative pronouns are three in number: **WHO**, **WHICH**, and **WHAT**. They are not inflected for person, gender, or number; and only **WHO** is inflected for case (possessive, **WHOSE**; objective, **WHOM**).

Questions with **WHO** (nominative case)

Who has a dictionary?

Who is the librarian?

Who went to the file case?

Who is responsible for the gift?

Who are the readers?

Questions with **WHOM** (objective case)¹

To whom does the book belong?

By whom is the book written?

With whom did you leave the magazine?

From whom can you get the author's name?

Whom shall we ask at the loan desk?

Questions with **WHOSE** (possessive case)

Whose note book have you?

Whose novel did you take out?

Notice that the possessive form **WHOSE**, like the nominative and objective, is generally used only of human beings.

Questions with **WHAT** (¿QUE?)

RULE V. In asking questions **WHAT** is used of everything except persons; and in speaking of an indefinite number or amount.

What book is that?

What is the title of it?

¹**WHOM** may come first in a sentence when it is the object of a verb or preposition:

Whom did you see in the reference room?

Whom did you refer to?

What is the first edition worth?

What is the total of volumes in the stacks?

Questions with WHICH

RULE VI. In asking questions, **WHICH** is used with definite or specific reference, indicating choice:

Which of these two periodicals is better?

Which dictionary do you prefer?

B. DRILL EXERCISES

I. Choose WILL, SHALL, or GOING TO:

1. _____ we study tonight?
2. She is _____ get a book from the library.
3. Come what may, you _____ pay a fine.
4. He _____ consult the card catalogue.
5. _____ you eat there Friday?
6. Aren't you _____ spend the night with us?
7. We _____ send for the librarian.
8. Mary and her brother _____ go on a trip.
9. They _____ be free in a moment.
10. _____ you remember me to your parents?

Substitute contractions where possible.

II. Supply the proper question pronoun, (who, whose, whom, which, what).

1. _____ is the call number of that book?
2. _____ went into the stacks?
3. To _____ did you pay the fine?
4. _____ were you saying?
5. _____ will you meet tomorrow?
6. _____ of these suitcases is his?
7. _____ are we going to do?
8. _____ is Sally writing to?
9. _____ way did they go?
10. _____ was the third president of the United States?
11. _____ edition of "Who's Who" do you want, the 1940 or the 1941?
12. In _____ year was this novel published?
13. Upon _____ word did you accept this check?
14. Under _____ name are these novels listed, Mark Twain or Samuel Clemens?

III. Fill in the blanks:

(Question pron.) _____ is go _____ to the library Tuesday? I (future) _____ meet you in front of the loan desk at 9:40 tomorrow morning. (Do) _____ this library have (much, many) _____ first editions?

Yes, there (be) _____ a great many in a separate room. I (be) _____ going to make a bibliography for (poss. pers. pron.) _____ paper on George Washington. Are there (much, many) _____ biographies of (pers. pron.) _____ ?

Yes, (Shall, Will) _____ we go to the stacks? I (hear, preterite) _____ that they have about sixty-five books on (that, those) _____ subject. There (be) _____ none on this shelf. (Question pron.) _____ is your paper about?

I (cannot, contract.) _____ make up my mind.

You can look in the card catalogue tomorrow. It (be, pres.) _____ easy to use; it (be, contract.) _____ in alphabetical order. The call numbers, authors, and titles (be) _____ on the cards.

Is John (go) _____ to look at the encyclopedias or the digests? I (do not, contract.) _____ think he is (look—verbal ending) _____ at (either, neither) _____ now. He (be) _____ using current issues of periodicals and weeklies.

We (shall, will) _____ take out this book. We (shall, will) _____ begin to read at once. If we don't renew (poss. pers. pron.) _____ books after two weeks, we (shall, will) _____ have to pay a fine.

C. WORDS AND IDIOMS

The library

alphabetical	alfabético
anthology	antología
author	autor
bibliography	bibliografía
biography	biografía
call number	número de registro
card catalogue	índice en tarjetas
classification	clasificación
come what may	venga lo que viniere

dictionary	diccionario
digest	compilación
edition	edición
encyclopedia	enciclopedia
fine	multa
footnote	nota al pie de una página
guide	guía
index	índice
issue	edición
journal	periódico, revista
librarian	bibliotecario
loan desk	escritorio de distribución
monthly	publicación mensual
pamphlet	folleto
periodical	revista
publisher	editor, publicador
quarterly	publicación trimestral
reference book	libro de consulta
report	informe
reserve room	gabinete para libros reservados
send for	enviar a buscar
shelf (pl. shelves)	estante, anaquel
stacks	todos los estantes (en conjunto)
sub-title	subtítulo
summary	resumen
title	título
together	juntos
volume	volumen
weekly	periódico semanal
yearbook	anuario

D. RESTATEMENT

In this lesson we have learned that:

- (1) the English idea of futurity is expressed in three ways: by the use of the verbs SHALL and WILL; by GOING TO, preceded by the

present tense of the verb BE, and followed by the infinitive of the main verb; by the simple present tense followed by an expression of time;

- (2) we use WILL in the first person, and SHALL in the second and third persons to express determination on the part of the speaker;
- (3) in affirmative statements of future time, present tense of BE precedes GOING TO, which is followed by the simple form of the verb;
- (4) in negative statements of future time, present tense of BE followed by NOT precedes GOING TO, which is followed by the simple form of the verb;
- (5) in questions of future time the form of BE precedes the subjects; the subject is followed by GOING TO, which is followed by the simple form of the verb;
- (6) the interrogative pronouns are three in number: WHO, WHICH, and WHAT. They are not inflected for person, gender, or number; and only WHO is inflected for case (possessive, WHOSE; objective, WHOM);
- (7) in asking questions, WHAT is used of everything except persons, and in speaking of an indefinite number or amount;
- (8) in asking questions, WHICH is used with definite or specific reference, indicating choice;

Lesson Six

TOPICS: Past participles, perfect tenses, obligatory and habitual action.

A. GRAMMAR

PAST PARTICIPLES

The past participle of **regular** verbs is exactly like the preterite form: He has asked the question. Irregular verbs ordinarily change the preterite stem to form the past participle. (See Lesson Four, pages 22 and 23.) Some irregular verbs, however, change the stem but once, having the same form for both preterite and past participle: buy, bought, bought.

PERFECT TENSES

The perfect tenses differ from the three primary tenses by showing the completion of the action or state of being indicated by the verb, viewed as extending over a period of time involving the passing from one time concept into another. For example, the simple preterite, **I went to church**, is concerned merely with past action; **I have gone to church** considers the action from its beginning in the past to its completion at a given time, and may imply that its consequences are still being felt.

Notice that the Spanish perfect tense, **He ido a la iglesia**, is equivalent to **I have gone to church**; but when action or state of being continues from one time concept into another, **Hace una hora que estoy en la iglesia**, the English uses the present perfect, **I have been in church an hour**.

The present perfect tense shows the action or state of being as completed now: He has reached the campus now.

The preterite perfect tense shows the action or state of being as completed at a definite past time: I had told him on Thursday about it.

The future perfect tense shows the action or state of being as completed at some time to come: By six o'clock they will have returned.

RULE I. The perfect tenses are formed by using the present, preterite, or future form of the verb **HAVE** with the past participle of the main verb:¹

He has gone to work.

He had gone to work.

He will have gone to work by Tuesday.

In negative statements the **NOT** follows the helping verb and precedes the past participle:

He has not gone to work.

Note that certain adverbs of time or phrases of time may be used with the three perfect tenses to indicate the time when the act or state of being is complete: **already, not yet, just now, yesterday, last month, in 1945, by dinner-time**. Examples:

He has arrived **just now**.

He had left San Diego **last month**.

He will have telephoned **by dinner-time**.

¹The auxiliary **HAS** is repeated to express the idea of **ISN'T IT TRUE?** or **IS IT TRUE?** (¿VERDAD? ¿NO?) Example: She has left, hasn't she? Ha salido, ¿verdad? She hasn't left, has she? No ha salido, ¿verdad?

EXPRESSIONS OF OBLIGATION

RULE II. Action through necessity or obligation is expressed in English by using: **HAVE TO** (TENER QUE), **MUST**¹ (DEBER, SER PRECISO), **OUGHT TO** (DEBIERA), **NEED TO** (NECESITAR) and **SHOULD** (DEBIERA), followed by the simple or infinitive form of the main verb:

- I have to work on Sunday.
- You must reserve your stateroom at once.
- He ought to see a doctor.
- He should buy a war bond with the money.
- You need to study more.

HABITUAL ACTION

RULE III. Habitual action in the past is expressed by **USED TO** (Copretérito español, or SOLIA) followed by the simple form of the main verb:

The boat **used to** call at San Pedro. (Meaning it does so no longer.)

John **used to** speak Spanish incorrectly.

Notice that habitual action in the present is expressed by the simple present form: The boat **calls** at San Pedro once a month.

B. DRILL EXERCISES

I. Supply the past participle:

1. Haven't you (go) _____ to bed yet?
2. He has never (teach) _____ before.
3. We had (know) _____ it for a year.
4. John and his wife have (leave) _____, haven't they?
5. Whom have you (ask) _____ for directions?
6. I haven't (eat) _____ it yet.
7. Have you (forget) _____ anything?
8. How long have you (wear) _____ this?
9. She has (sit) _____ there day after day.
10. I haven't (drive) _____ a car like this one before.
11. They will have (hear) _____ by this time.
12. I haven't (see) _____ them since.

II. Substitute for the present tense (1) present perfect, (2) preterite perfect, (3) future perfect:

1. There **is** a fire in that district.
2. I **take** the bus into town every day.
3. She **lays** the change on the counter.
4. At last, I **am writing** to my mother.
5. We **are meeting** them at three.

¹MUST also expresses probability: No one answers the bell; they **must** be away from home. (No estarán en casa.)

III. Supply the English translation:

1. (debiera) You _____ to know how to swim.
2. (deber, ser preciso que) _____ we keep to the right?
3. (tener que) I _____ to ask someone.
4. (probabilidad) You _____ be ill.
5. (debiera) They _____ to have written to us.
6. (debiera) It's up to you, but you really _____ to do it.
7. (tener que) I _____ meet my mother in forty-five minutes.

IV. In the following sentences recast to show customary action:

1. Did they eat something last night?
2. She walked around the block every day.
3. The bus stopped here.
4. He ran to catch the train.

V. Supply the appropriate words:

Yesterday Charles and I (**decide**) to go down town. I have never (**be**) in this part of California; (**imp. pron.**) is strange to (**pers. pron.**).

We (**walk**) to the bus stop. There (**be**) a man (**sit—verbal ending**) on a bench. He (**tell**) us which bus to take.

The bus (**be**) crowded. (**ind. adj.**) passengers (**have**) to stand up. It (**be**) a hot day, but all the windows (**be**) shut. We (**feel**) uncomfortable. (**Travel-gerund**) is difficult nowadays.

John (**meet**) us at the station. We (**have**) to wait for the signals. At the green light the three of (**pers. pron.**) crossed the street. John showed (**pers. pron.**) a church on the corner. His sister (**go, customary action**) there.

We (**spend**) the whole day (**look—verbal ending**) at the shop windows. At five o'clock we (**take**) another bus back to the Campus. We had (**be**) away several hours.

C. WORDS AND IDIOMS

Getting around

ambulance_____	ambulancia
apartment_____	piso, apartamento
arrival_____	llegada
arrive_____	llegar
art gallery_____	galería (de bellas artes)
automobile_____	automóvil
avenue_____	avenida
beach_____	playa
bridge_____	punte
city hall_____	casa municipal
first aid station_____	estación de primeros auxilios

flat	_____	piso, apartamento
florist	_____	florista
information	_____	informes
lake	_____	lago
lavatory (rest room)	_____	lavatorio, excusado, reservado
leave	_____	salir
lobby	_____	salón de entrada
mail box	_____	buzón de correo
map	_____	mapa
park	_____	parque
policeman	_____	(el) policía
rink	_____	sala de patinar
schedule	_____	horario
siren	_____	sirena
station	_____	estación
street	_____	calle
street car	_____	tranvía
swimming pool	_____	piscina
terminal	_____	estación terminal
time table	_____	horario
tunnel	_____	túnel

D. RESTATEMENT

In this lesson we have learned that:

- (1) the perfect tenses are formed by using the present, preterite, or future form of the verb HAVE with the past participle of the main verb;
- (2) action through necessity or obligation is expressed in English by using the helping verbs: HAVE TO (TENER QUE), MUST (DEBER, SER PRECISO), OUGHT TO (DEBIERA), NEED TO, (NECESITAR) and SHOULD (DEBIERA), followed by the simple form or infinitive form of the main verb;
- (3) habitual action in the past is expressed by USED TO, followed by the simple form of the main verb.

Lesson Seven

TOPICS: The compound sentence, coordinate conjunctions, imperative mood (command, request, suggestion.)

A. GRAMMAR

THE COMPOUND SENTENCE

A simple sentence contains only one subject and one predicate and expresses one complete thought. A compound sentence contains two or more independent clauses expressing two or more complete thoughts. The clauses are usually connected by coordinate conjunctions. Examples:

The boys gathered firewood, and the scoutmaster built a fire.

The book lay on the table for days, but it was not seen.

Are you comfortable in this room, or would you prefer another?

The coordinating conjunctions: **and**, **but**, **or**, not only link the two clauses but show that they are of equal importance. Notice that either of the two clauses (without the connective) is a complete simple sentence in itself.

The three principal coordinating conjunctions are: **AND**, **BUT**, and **OR**.

Examples:

He is her brother **and** they are her aunts.

I rang the bell, **but** no one answered.

He will come here, **or** I will go there.

Notice that in English we use the semicolon to denote the omission of the conjunction and the equal value of the two clauses:

The boys gathered firewood; the scoutmaster built a fire.¹

THE IMPERATIVE MOOD

English verbs have three moods or manners in which to make assertions and form sentences: indicative, imperative, and subjunctive. So far in these lessons we have been using the indicative mood. The imperative is the mood of command. It has only one tense (present) and one person (second). The subject is always **YOU**, but the pronoun is generally understood, and omitted: (You) Keep still. (You) Hand in your tools at once.

Notice that the imperative of the verb **BE** is not **ARE**, but **BE**:

Example:

(You) Be still. (You) Be sure to pay your insurance premium.

RULE I. In statements in the imperative mood, use the simple form of the verb in the second person present tense, with or without the personal pronoun **YOU**.

¹Notice that in compound sentences where the **AND** or **BUT** is omitted and a semicolon used instead, the second clause often begins with a conjunctive adverb such as: **also**, **besides**, **however**, **nevertheless**, **yet**.

Examples: He was not there; therefore, I went home.

She studied her lesson; also, she wrote it out.

These sentences are compound, as the semicolon, which stands for the coordinate conjunction, indicates. The adverb following modifies the main verb of the second clause.

Expressions of request

The milder form of the imperative mood is that of request. In making requests we use PLEASE, meaning if it gives you pleasure, preceding the imperative form:

Please give me permission to visit the Nursery School.

Please pass me the sugar.

Sometimes PLEASE is put at the end of the sentence:

Pass me the sugar, please.¹

In the negative form, DON'T is placed before the simple verb form:

Please don't forget your checkbook.

An even more courteous way of expressing request is to use WILL YOU or WON'T YOU before the main verb:

Will you give this note to Professor Jenks, please?

Won't you come with us to the concert this afternoon?

A still more courteous variant of the request sentence is to introduce the request by WOULD YOU LIKE TO or WOULD YOU CARE TO:

Would you like to join us at dinner tonight?

Would you like to sign my study card now?²

Suggestion with LET'S

Halfway between request and command is suggestion where joint action is concerned. In this case we use LET'S, the contracted form of LET US, before the infinitive (without TO):

Let's have a picnic tomorrow.

Let's not go over that paragraph again.

Notice that the use of LET'S includes the speaker in the proposal made.

B. DRILL EXERCISES

I. Change the following simple sentences to compound by completing the thought in your own way. Example:

Mary and Jane are musicians.

Mary plays the piano and Jane directs the orchestra.

1. My son and daughter are in the playground.
2. Both his parents are studying languages.
3. Martha and her sister-in-law went shopping.
4. Mr. and Mrs. Johnson will have a good garden.
5. They never stay home together.
6. Many of my friends used to live in Philadelphia and Pittsburg.
7. The women in charge of the school know First Aid and can bandage your arm.
8. The children arrive at the recreation room at eleven and leave at twelve.
9. Robert has an uncle living in Oregon and another one living in Arizona.
10. My brother and my sister drove with me to Monterey.

¹Notice that KINDLY may be used with this function: **Kindly** pass the sugar. Unlike PLEASE, KINDLY is never put at the end of the sentence.

²Notice the tactful use of such expressions as: Why don't you do that?

II. Soften the following imperatives in various ways:

1. Don't say that.
2. Be calm.
3. Wipe your feet.
4. Sit down.
5. Don't cry.
6. Help your grandmother across the street.
7. Behave yourselves during the reading hour.
8. Telephone their relatives at once.
9. Tommy, find it for her.
10. Bring them along with you.

III. Fill the blanks:

(Louis, poss.) _____ sister is now (work—verbal ending) _____ in the shipyards and she is no longer able to take care of (poss.) _____ children. Last week she (send), _____ two of them to the nursery school. Johnny is too young now (conj.), _____ he (attend) _____ next year.

(Let, pers. pron.) _____ call on them now. There they (be) _____. William, (come, request) here. (Shake, imperative) hands with Mr. Ingram. Can't you say (indef. pron.) _____ ?

This boy is timid (conj.), _____ his brothers are not. (Be, imperative) _____ a good boy, William. We (obligation) _____ leave you now. Your father (come, future), _____ at five. You (obligation) _____ be ready by then.

C. WORDS AND IDIOMS

Members of the family

aunt	_____	tía
baby-buggy	_____	cochecillo de niño
ball	_____	pelota
bell	_____	campana, timbre
brother	_____	hermano
building blocks	_____	bloques de juguete
take care of (to care for)	_____	cuidar a
children	_____	niños
cousin	_____	primo, prima
daughter	_____	hija
doll	_____	muñeca
family	_____	familia

father	padre
game	juego
grandfather	abuelo
grandmother	abuela
home	casa, hogar
kindergarten	jardín de niños
mother	madre
mother-in-law	suegra
nursery	cuarto destinado a los niños
nursery school	escuela para niños de tres o cuatro años
is not yet old enough	aun no tiene bastante edad (es muy joven)
parents	padres
plaything	juguete
to ring	sonar
sandpile	arenero para los niños
shipyard	varadero, astillero
sister	hermana
son	hijo
stepmother	madrasta
sure	seguro
be sure to	no deje de
don't fail to	no deje de
swing (noun)	columpio
toy	juguete
tricycle	triciclo
twins	gemelos
uncle	tío
wagon	carro
Wipe your feet.	Limpie sus zapatos (antes de entrar).
John is a good student, but Mary is not. Juan es buen alumno pero María no.	
John is cold, but Mary is not. Juan tiene frío pero María no.	
Your father will come for you. Su padre vendrá por Vd.	

D. RESTATEMENT

In this lesson we have learned that:

- (1) a compound sentence has two or more clauses of equal grammatical value;

- (2) the chief coordinate conjunctions are AND, BUT, OR;
- (3) the semicolon may be used to denote the omission of a coordinate conjunction;
- (4) the imperative mood may express command, request, or suggestion;
- (5) in statements in the imperative mood, use the simple form of the verb in the second person present tense, with or without the personal pronoun YOU;
- (6) PLEASE, WILL YOU, and WOULD YOU LIKE TO are used to express request;
- (7) LET'S is used to suggest the joint action of the speaker and the person spoken to.

Lesson Eight

A. GRAMMAR

TOPICS: Objects and complements; order of modifiers; use of TELL, SAY, SPEAK, TALK.

- (1) The direct object denotes that which is immediately acted upon:
They built a **barn**.
- (2) The indirect object names the person or thing indirectly affected by the action of the verb: Mr. Hutchins gave Miss Lee one hundred books. In this sentence **books** is the direct object of the verb **gave**; **Miss Lee** answers the question, To whom did he give the books? In other words, **Miss Lee** is the **indirect object**.¹
- (3) The subjective complement, which may be a noun, pronoun, or adjective, is used after an intransitive² verb to describe or limit the subject:
The roses **smell sweet**.
The librarians are **experienced**.
The novel became **popular** at once.
He is the new **president**.
It is **we** who should thank you.

Notice that nouns or pronouns in this construction are often called **predicate nominatives**.

In addition to these three main completing elements in the simple sentence, there are two other constructions of less frequent occurrence:

- (1) The objective complement, generally used after verbs of making, refers to the direct object:
The army life will make him **tolerant**.
They chose him **leader**.
They call their dog **Captain**.
- (2) The retained object, used with a verb in the passive voice (discussed in Lesson Thirteen):
The rescued men were given some **food**.

INDIRECT OBJECTS

The form is the same for object pronouns, both direct and indirect.

RULE I. Pronoun objects always follow the verb:

He tells me. El me (lo) dice.

RULE II. The indirect object precedes the direct object:

He wrote his mother a letter. Escribió una carta a su madre.

The teacher gave the class a dictation exercise. El profesor dió un ejercicio de dictado a la clase.

¹Note that instead of the indirect object a prepositional phrase may be used: Give me the book (Here me is indirect object). Give the book to me (Here me is the object of the preposition). See Lesson II, note 3.

²Transitive and intransitive uses of verbs will be discussed in Lesson Twelve.

ORDER IN SENTENCE OF SINGLE WORD MODIFIERS AND PHRASE MODIFIERS

Modifiers may be not only single words but also phrases and clauses. A phrase is a group of words without subject and verb: **in the city, of the hotel, at that time.** There are several kinds of phrases; those just cited are prepositional phrases, composed of prepositions followed by nouns as their objects; they are used to modify other words in the sentence.

RULE III. The normal order for single word modifiers, which in English precede the nouns, is as follows: article, possessive, numeral, adverb, adjective, NOUN.

Notice that sometimes a noun is used as an adjective to modify a noun, replacing a phrase or a clause which would otherwise follow: There is no footrest (a rest for the foot). They employ women bus-drivers (bus-drivers who are women).

RULE IV. Phrase modifiers modifying nouns follow immediately the noun they modify: The price of the ticket is two dollars. The present for the wedding anniversary is ready. The concert in the Chamber Music Hall is free.

RULE V. Phrase modifiers of verbs follow the verbs but not always directly: He came in the bus. He changed trains at the junction. She sang three beautiful songs at the concert. It came eventually by parcel post.

The use of TELL, SAY, SPEAK, and TALK

These four verbs require careful attention from Spanish-speaking students.

RULE VI. TELL is generally followed by an indirect object: He told me so¹. SAY is always followed by a direct object; if the person spoken to is indicated, a prepositional phrase must be used: He said to me that he would come. TELL often expresses command: Notice the difference in these sentences:

He told him to stop.

He told me the story of his life.

He said that he could speak Portuguese.

Notice that SAY is never used in the sense of the Spanish CONTAR.

RULE VII. SPEAK TO² (hablar a) is used when the hearer or hearers are indicated: She spoke to him before dinner.

RULE VIII. TALK is used in speaking of a conversation: We talked with them for an hour.³

B. DRILL EXERCISES

I. Translate:

1. Escríbame.
2. Lo hicieron alcalde.
3. No quiero dárselas (a ellos).
4. Nos lo está contando.

¹Notice, however, that we may say He told it to me.

²Notice that SPEAK TO is often used of greetings: I spoke to her as we passed.

³Notice that TALK is sometimes used of addresses or speeches in indicating duration, although SPOKE is preferred usage:

He talked for over an hour. He spoke for over an hour.

5. Hace una hora que se lo dijeron.
6. Pienso mostrársela mañana.
7. Trató de vendérselo (a ellas).
8. (Ella) Solía decírmelo todos los días.
9. Dámela ahora mismo.
10. (El) Se lo pagó (a ella).
11. Tomemos este tranvía; nos llevará a Golden Gate Park.
12. Fueron ellos que quisieron ir a Chinatown, yo no.

II. Substitute the indirect object for the prepositional phrase:

1. Send the trunk to me.
2. What's he showing to them?
3. Who is sending this gift to us?
4. They gave advice to us.
5. John has brought some fruit to us.

III. Put the appropriate form of SAY, TELL, TALK, or SPEAK in the blanks:

1. What is he _____ to her?
2. He _____ him so yesterday.
3. They were _____ when William entered.
4. The man _____ he was lonely.
5. Please _____ to Jane about that.
6. You should not _____ such things.
7. _____ him to take the next bus.
8. Last night's lecturer _____ for an hour.
9. Mary _____ Spanish with difficulty.
10. Shall I _____ you a story?
11. Who has been _____ on this phone?
12. What were you _____ ?
13. We must not _____ about the weather. It is a military secret.
14. I want to _____ to Mr. Harvey when he comes in.
15. I saw him, but not to _____ to.

IV. Fill the blanks:

Where (be) _____ you going yesterday when I (see) _____ you? Charles and I (be) _____ on our way to San Francisco. Charles (have) _____ never been there, you know.

We (have) _____ lunch at the Palace and then (take) _____ a cab to the Museum of Fine Arts. My friends (have) _____ told me that the exhibits (be) _____ worth while.

Later in the afternoon we (visit) _____ Golden Gate Park and the Zoo. We (have) _____ been there two hours when Charles (remember) _____ that he (have) _____ a dinner engagement on the Campus. He gave (1st pers. pron.) _____ his ticket to the play. I thanked (pers. pron.) _____ and I promised to take (pers. pron.) _____ to a concert next week. It (be) _____ very late when I (return) _____ to my room.

Today I (be) _____ sleepy and tired.

C. WORDS AND IDIOMS

Trip to San Francisco

awning	_____	toldo
bookstore	_____	librería
cable-car	_____	funicular
cathedral	_____	catedral
deck	_____	cubierta
dome	_____	cúpula
elevator	_____	ascensor
engagement (dinner)	_____	compromiso, cita
appointment (doctor)	_____	cita
exhibit	_____	exposición, exhibición
floor show	_____	espectáculo
harbor	_____	puerto
lonely	_____	solitario
lounge	_____	corredor, salón de entrada
next	_____	siguiente
night clubs	_____	cabaretes
pier (wharf, dock)	_____	muelle
play	_____	comedia
mounted police	_____	policía montada
shipping (noun)	_____	embarque, envío, despache
shine shoes	_____	lustrar zapatos
sign	_____	letrero
square	_____	plaza
blind street	_____	calle cerrada
token	_____	ficha

suburb_____	suburbio, arrabal
speed limit_____	velocidad máxima
steep_____	pendiente
stock exchange_____	bolsa (de cambio)
toll_____	peaje, tarifa
tower_____	campanario, torre
traffic_____	tráfico
tunnel_____	túnel
be worth-while_____	valer la pena de

D. RESTATEMENT

In this lesson we have learned that:

- (1) the direct object denotes that which is immediately acted upon;
- (2) the indirect object names the person or thing indirectly affected the action of the verb;
- (3) the subjective complement, which may be a noun, pronoun or adjective, is used after an intransitive verb to describe or limit subject;
- (4) the objective complement, generally used after verbs of making and the like, refers to the direct object;
- (5) the retained object is used with a verb in the passive voice (discussed in Lesson Thirteen);
- (6) the form is the same for both direct and indirect objective pronouns;
- (7) pronoun objects always follow the verb;
- (8) the indirect object precedes the direct object;
- (9) the normal order for single word modifiers, which in English precede the noun, is as follows: article, possessive, numeral, adjective, NOUN; sometimes a noun is used as an adjective to modify a noun, replacing a phrase or a clause which would otherwise follow;
- (10) phrase modifiers modifying nouns follow immediately the noun they modify;
- (11) phrase modifiers of verbs follow the verbs but not always directly;
- (12) TELL is generally followed by an indirect object; SAY is always followed by a direct object; if the person spoken to is indicated, prepositional phrase must be used; say is never used in the series of the Spanish **contar**;
- (13) SPEAK TO is used when the hearer or hearers are indicated;
- (14) TALK is used in speaking of a conversation.

Lesson Nine

TOPICS: Prepositions and prepositional phrases.

A. GRAMMAR

PREPOSITIONS IN GENERAL

A preposition is a word that stands before¹ a substantive and shows its relation to some other word in the sentence. The substantive which follows it is said to be the object of the preposition. Here is a list of the more common prepositions:

Simple

above, about, across, after,
against, along, among, around,
before, behind, below, beneath,
beside, between, beyond, but,
by, concerning, despite, during,
except, for, from, in, into,
of, off, on, over, save, since,
through, until, till, to, toward,
under, unto, up, upon, with,
within, without

Compound

according to
along with
as far as
as to
because of
by way of
for the sake of
in case of
out of

Some of these expressions may be used as adverbs:

He **walked about** aimlessly.

I was in the room when she **came in**.

PREPOSITIONAL PHRASES

A preposition and its object are called a prepositional phrase.

Prepositional phrases are used most frequently as adjectives or adverbs:

The doors **to the stadium** were opened (adjective).

They ran **around the track** twice (adverb).

It is a diamond **without a flaw** (adjective).

He led the attack **without fear** (adverb).

IDIOMATIC USE OF PREPOSITIONS

With certain words custom has established the use of certain prepositions. When other prepositions are used, the English idiom is violated. We say:

listen **to** (not **at**)

stay **at** home (not **to** home)

in search **of** (not **for**)

angry **at** something (not **with** something)

angry **with** someone (not **at** someone)

We agree **to** a suggestion; we agree **in** beliefs; we agree **with** persons.

¹Occasionally a preposition is transposed to a terminal position in relative clauses and in questions:

This is what I came **for**.

Which did he refer **to**?

Because it is impossible to formulate rigid rules, these idiomatic expressions require close attention on the part of the Spanish-speaking student.

EXPRESSION OF SPACE RELATIONSHIP

Three of the most frequently used prepositions are IN, ON, and UNDER. They denote position. Here English usage differs from the Spanish.

IN (EN, DENTRO DE) often implies being inside or within. (UPON (EN) often imply superposition and contact on the outside.¹

There is a book **on** the table. Hay un libro **en** la mesa.

Is there a doctor **in** the audience? ¿Hay un médico **en** el auditorio?

Please put it **on** my account. Sírvase ponerlo **en** mi cuenta.

I can't find it **in** this book. No puedo encontrarlo **en** este libro.

We went **into** the building. Entramos **en** el edificio.

He is not **at** home. No está **en** casa.

IN is usually employed after superlatives dealing with location (Lesson XIV).

Mr. Jones is the richest man **in** town. El Sr. Jones es el hombre más rico del pueblo.

But, Mr. Jones is the richest **of** the three. El Sr. Jones es el más rico de los tres.²

EXPRESSION OF MOTION

TO (A) and FROM (DE) are used regularly to denote the direction of motion. TO shows motion passing towards the object; FROM shows motion passing away from the object:

He went **to** the tennis court.

He came **from** the tennis court.

FROM is used instead of OF (DE) to indicate the source of products or origin of people:

Coffee comes **from** Brazil. El café viene **del** Brasil.

She came **from** Paraguay. Es **del** Paraguay.

EXPRESSION OF TIME

To denote duration or extent of time we use FOR (POR), FROM (DE) TO (A):

The athletes practiced **for** two weeks.

The dinner hour is **from** six **to** eight.

To denote, after a perfect tense, the time before which an action occurred we use SINCE (DESDE):

The session has been going on **since** June 28.

To denote, after a future tense, the time before which an action occurs we use BY (PARA) or UNTIL, TILL (HASTA):

¹ON and UPON have also the meaning of ENCIMA DE or SOBRE:

He was **on** the roof. Estaba **sobre** el techo.

OVER generally connotes superposition without contact:

There was a flag **over** the house. Había una bandera **encima** de la casa.

ABOVE generally implies a greater elevation than OVER:

We flew **above** the clouds. Volamos **sobre** las nubes.

²IN is used to describe clothing or manner of dress.

She was dressed **in** white. Iba vestida **de** blanco.

He can't be back **by** noon. No puede estar de vuelta para las doce.

He will not be able to finish it **until** tomorrow. No podrá acabarlo hasta mañana.

AT precedes hours of the day, and the words NOON, DAWN, DUSK, NIGHT, MIDNIGHT, BREAKFAST TIME, LUNCH TIME, DINNER TIME:

We will talk it over **at** lunch time.

Let's go to bed **at** ten.

Notice that FOR is used also to translate PARA:

This lesson is **for** next week. Esta lección es para la semana que viene.

IN¹ precedes THE MORNING, THE AFTERNOON, THE EVENING, and names of SEASONS, MONTHS, YEARS:

He left **in** August.

Their daughter was born **in** 1940.

The campus is beautiful **in** the spring.

Isn't it cool **in** the evening?

ON precedes the days of the week. It may also indicate a particular date:

We do not work **on** Sundays.

He arrived **on** June 5.

No preposition precedes the words **morning, afternoon, evening** when they follow **yesterday or tomorrow**:

I'll see you **tomorrow morning**. Te veré mañana por la mañana.

USEFUL IDIOMATIC EXPRESSIONS:

at home en casa

from then on desde entonces en adelante

in good spirits de buen ánimo

He is staying **forever**. Se queda para siempre.

five feet **in** width cinco pies de ancho

How much did you pay **for** it? ¿Cuánto pagó por esto?

the house **across** the street la casa de en frente

She came **in by** the other door. Entró por la otra puerta.

Please put that **into** writing. Por favor, escríbalo.

They smiled **at** us. Nos sonrieron.

Let's ask **for** Mr. Wilson. Vamos a preguntar por el Sr. Wilson.

John asked them **for** money. Juan les pidió dinero.

He has it **from** the President himself. Lo sabe por el Presidente mismo.

Don't be angry **with** me. No se enfade conmigo.

by the hand de la mano

She cried **with** joy. Lloró de felicidad.

by heart de memoria

I can't agree **with** him. No puedo ponerme de acuerdo con él.

They killed me **with** kindness. Me confundieron de atención.

not **at** all de nada

¹Notice that **TO** implies only motion toward something; **INTO** implies penetration:
I go to the building. I go into the building.

We are at odds. Discrepamos. No estamos de acuerdo.
Shall we go in spite of her? ¿Nos iremos a pesar de ella?
We profit by our mistakes. Nos aprovechamos de nuestros errores.

He was glad of it. Se alegró de ello.

They were sorry for it. Lo sintieron.

Don't impose on them. No abuse de su bondad.

She dreamed of her mother. Soñó con su madre.

I won't answer for that. No respondo de eso.

What are you afraid of? ¿Qué teme Ud?

B. DRILL EXERCISES

I. Fill the blanks with the correct prepositions:

1. When will Mary go _____ a walk?
2. The branches of the tree brushed _____ the wall.
3. We will talk _____ the next lesson.
4. They built the fence completely _____ the house.
5. My keys fell _____ a hole in my pocket.
6. No one spoke _____ the entire game.
7. The two cars were speeding _____ each other.
8. We have been getting up _____ daybreak for a wee'
9. They were taught how to live _____ their means.
10. The party will be _____ the twenty-first.
11. He shook the dust _____ his coat.
12. They played the game _____ the rules.
13. She was told not go, but she went _____ permission.
14. Our apartment is _____ College Avenue.
15. The path we took led _____ a fence, so we climbed _____ it.
16. The gravel crunched _____ his heavy boots.
17. The heavy rainfall filled the meadow _____ puddles.
18. The library is _____ the second story.
19. I agree _____ you that this picture deserves a prize.
20. _____ the bottom _____ my trunk you will find the slippers my uncle brought me _____ China.
21. I'm going to spend the week-end _____ my aunt's.
22. You may have the book, since I am through _____ it.
23. I don't like this radio program; turn it _____.
24. He kicked the ball _____ the goal-posts.
25. He found some old stamps _____ his papers.

26. Don't wait _____ me.
27. This dress is very pretty compared _____ that one.
28. Our apartment is _____ 1216 Stuart St.

II. Translate:

1. Estamos en casa.
2. Mire Vd. el avión.
3. Estudio por la mañana.
4. Según el profesor tenemos que aprender los símbolos fonéticos.
5. Salí a eso de las dos y media.
6. Vinieron a pesar de la lluvia.
7. Al entrar en el estadio vimos a los equipos de fútbol.
8. Bajaron del tren.
9. Estamos para volver.
10. El está por jugar tenis.
11. Hace una hora que escuchan la música.
12. Busque Vd. la pelota.
13. Han sacado sus papeles.
14. Aprendemos más de día en día.
15. Se quitó el sombrero.
16. Vamos a aprenderlo de memoria.
17. Corrió a lo largo de la orilla del lago.
18. Anduvo por ahí pidiendo ayuda.
19. Le compró una bicicleta.
20. Entre los dos había una silla.

III. Supply the appropriate word:

(Be) _____ you busy this afternoon?

No, I have (ind. pronoun) _____ to do.

(Shall, will) _____ we go to a baseball game?

I (have used, used) _____ my last gas coupon yesterday. (Preposition) _____ today on, my car will be of no use to (pronoun) _____. We (have to, must, ought) _____ go (preposition) _____ street car.

All right, but can we get back (prep.) _____ time (prep.) _____ dinner?

Let's start now. We will be (prep.) _____ the ball park (prep.) _____ 2:30. The game will be (prep.) _____ by 4:30.

That gives (pronoun) _____ plenty (prep.) _____ time.

Dinner is (prep.) _____ 6:30.

Do you see many games (prep.) _____ a month?

I go to four or five games when my home team is (prep.) _____ town. My brother goes (prep.) _____ every game. He lives (prep.) _____ baseball.

Pardon me, I don't understand. What does "live (prep.) _____" mean?

He devotes a great deal (prep.) _____ time and energy (prep.) _____ it. He knows all the rules (prep.) _____ heart.

He even dreams (prep.) _____ baseball games.

He (must, ought, should) _____ be a Dodger fan!

C. WORDS AND IDIOMS

Recreation

aquatic	acuático
bleachers	tribuna, graderías
boat race	regata a remos
boxing	boxeo
champion	campeón
cheer leader	el que dirige la porra
crew	equipo
diamond (baseball)	diamante
diving	buceo, clavados
eleven (football)	team de fútbol
fans	aficionados
golf	golf
golf links	campos de golf
holes (of golf)	hoyos
league (baseball)	liga de baseball
nine (baseball)	team de baseball
pitcher (baseball)	lanzador
prize fight	pelea de box
referee	árbitro
shell (boat race)	casco, bote
sport-sheet	página deportiva
talk it over	discutir
teams	equipos
umpire, referee	árbitro
wrestling	lucha

D. RESTATEMENT

In this lesson we have learned that:

- (1) a preposition is a word that stands before a substantive and shows its relation to some other word in the sentence;

- (2) a prepositional phrase consists of a preposition and its object and is used most frequently as an adjective or an adverb;
- (3) with certain words custom has established the use of certain prepositions; when other prepositions are used, the English idiom is violated;
- (4) it is impossible to give rules for the general use of prepositions; the student must accustom himself to English prepositions in their idiomatic usage;
- (5) the noun following the preposition in a prepositional phrase is always in the objective case.

Lesson Ten

TOPICS: The complex sentence, subordinate clauses, relative pronouns, subordinating conjunctions.

A. GRAMMAR

THE COMPLEX SENTENCE

The complex sentence is one containing one independent clause, and one or more dependent or subordinate clauses. The subordinate clause does not express a complete thought standing alone, but depends upon the main clause: This is the museum **which** Carnegie gave us. The bell rang as we unlocked the door.

KINDS OF SUBORDINATE CLAUSES

Subordinate clauses are called **adjective**, **noun**, or **adverb** clauses, according to their use in the sentence:

Miss Brown, **who is the curator of the museum**, met us. (adjective use)

He entered the university **when he was fifteen**. (adverbial use)

She repeated to him **what the teacher said**. (noun use)

Notice that subordinate clauses are connected with main clauses by a subordinating conjunction or a pronoun.

RELATIVE PRONOUNS

Pronouns used to begin a subordinate clause and connect it with a main clause are called relative pronouns. Notice that the relative pronoun refers to the pronoun's antecedent¹ in the main clause, agreeing with the antecedent in gender, person and number, although the case of the pronoun is determined by its use in the dependent clause:

Doctor Campbell, **who has attended to my teeth for years**, is an excellent dentist.

I visited the Seattle Art Gallery, **which contains a fine jade collection**.

In the sentences above, notice that the antecedent of **who** is Dr. Campbell, the subject of the main clause. The antecedent of **which** is Art Gallery, the object of the verb in the main clause.

In colloquial and informal English, relative clauses often have no pronoun, the position itself showing the connection:

The picture **I mean** is in the gallery at the right.

Here is the etching **I bought**.

Here follows a list of the chief relative pronouns with comments on their use:

WHO has three forms for the three cases: nominative, possessive and objective, **WHO**, **WHOSE**², **WHOM**, respectively. It is used of persons.

¹An antecedent is the word for which the pronoun stands and to which it refers. It precedes the pronoun.

²Although the regular possessive of **WHICH** is **OF WHICH**, **WHOSE** is sometimes used instead, to avoid awkwardness:

From this point I could see Mt. Shasta, **whose** summit was veiled in clouds.

WHICH is used of everything except human beings. The possessive form is **OF WHICH**.

THAT is used of persons, animals, or things. (Not preceded by a personal pronoun)

WHAT is used only of things and stands for **that which**: He did not know **what** he was saying.

AS is used after **same, such, as much, or as many** as antecedents:

He was in the **same** difficulty **as** others were.

He had only **such** weapons **as** Nature gave him.

COMPOUND RELATIVE PRONOUNS

These are formed by adding **EVER** or **SOEVER** to **WHO, WHICH** or **WHAT** to make the reference general or inclusive. Notice that the antecedent here is not in the main clause but is implied in itself:

Give the package to **whomever** you find at home.

Entregue el paquete a **quienquiera** encuentre en casa.

CASE USES OF RELATIVE PRONOUNS ILLUSTRATED:

He is the person **whose** car was stolen. (possessive)

The steak **that** I bought was tough. (objective)

The paper on **which** I took the notes is missing. (obj. of preposition)

The girl **who** told me the story now denies it. (nominative)

Be careful to observe the actual case of the relative pronoun in such sentences as these:

Give the prize to **whoever** deserves it. (nominative)

Give the prize to **whom** you wish. (objective)

This is the man **whom** I think I met at the tea. (objective)

This is the man, **who**, I think, was at the tea. (nominative)

SUBORDINATING CONJUNCTIONS¹

The chief subordinating conjunctions are:

after	if	when
although, though	in order that, so that	where
as, as if, as long as	since	whether
because	till, until	while
before	unless	why
how		

CORRELATIVE CONJUNCTIONS

though_____yet; though_____still; if_____then

Though he had plenty of money, yet he was not happy.

B. DRILL EXERCISES

I. Fill the blanks in the following sentences with the correct use of **WHO, WHOSE, WHOM; WHATEVER, WHOEVER, WHOMEVER**,

¹Notice that the relative pronouns **WHO, WHICH, THAT, and WHAT** have also a subordinating function. Most clauses introduced by subordinating conjunctions have an adverbial function; those introduced by relative pronouns have an adjective or substantive function.

WHICHEVER; WHICH, THAT, WHAT, AS—AS, and SUCH—AS:

1. Do you know _____ language is spoken here?
2. He has as much work _____ he can do.
3. The boy _____ books are on the table studies very hard.
4. Write the letter to _____ you wish.
5. It is our duty to give the award to _____ deserves it.
6. _____ are those men with _____ you walked?
7. The man _____ is the curator of this museum is my former professor.
8. Manuel, _____ mural paintings I saw in the Palacio de Bellas Artes, has a daughter _____ is studying English.
9. John says _____ the museum is open from two until four o'clock every day.
10. He told me to look at the paintings _____ arrived yesterday.
11. I will send _____ book you choose to buy.
12. Tell me _____ the artist said about his work.
13. _____ says that, doesn't know the truth.
14. _____ you are going to study at Stanford University is interesting.
15. _____ he may say of the painting, it will not affect my opinion.
16. Such things _____ he says are not pleasant to hear.
17. You may go with _____ you please.
18. Some paintings _____ are shown here portray the life of the people.
19. That library has a collection of books _____ students living in the state may borrow.
20. I wonder if he understands _____ I want him to do.

II. Change the following simple or compound sentences to complex sentences by the introduction of subordinate conjunctions or relative pronouns:

Example: Several students are going to visit the Modern Art Exhibit in San Francisco.

Several students are going to visit the Modern Art Exhibit **which** is now in San Francisco.

1. The University of California is in Berkeley. It is known throughout the world.
2. All of us were partly to blame; we didn't know whose fault it was.
3. He is an artist and he is very famous in his own country.
4. She wanted to go with us. She didn't have any money.
5. Let's invite that student. He doesn't know anyone here.
6. The buildings on this campus are beautiful.

7. Please tell me the way to the Art Institute.
8. John hopes to see the famous mural.
9. We saw the game, but it wasn't exciting.
10. The art exhibit is open to visitors on Sunday from two until five o'clock.

III. Fill the blanks with the appropriate word:

Pardon me, but could you tell me (rel.) _____ of these buildings is the Chemistry Building?

Of course, the one on (rel.) _____ steps there are (some, and) _____ students stand _____ (verbal ending).

Could you tell me from (rel.) _____ I should take Chemistry? (ques. word) _____ course in Chemistry do you want?

The one (rel.) _____ is required of Freshman students.

Oh yes, you (shall, will) _____ have to take Chemistry 1 and (rel.) _____ are courses designed for Freshmen. They (must, ought, should) _____ be in the catalogue. Here they are (pre) _____ page 67. There (be) _____ three sections (pre) _____ each course. (rel.) _____ you choose will be good. The chemistry faculty has a reputation (rel.) _____ is one of the finest (prep.) _____ the country.

From (pron.) _____ did you take your science course?

Prof. Hughes, (rel.) _____ book is used in (many, much) _____ of the universities in this country.

C. WORDS AND IDIOMS

University, museums

affect	afectar, influir
assignment	lección, tarea
award (prize)	premio
bachelor's degree	bachillerato
chemistry	química
comptroller	controlor
curator	director
effect (noun)	efecto
engineering	ingeniería
enroll	matricularse
fee	honorarios
former	anterior, que fué

freshman	alumno del primer año, novato
graduate	graduado
junior	alumno del tercer año
know	conocer, saber
lecture	conferencia
physics	física
portray	retratar
portrayal	representación gráfica
quiz	prueba
recorder's office	oficina de calificaciones
require	exigir, requerir
science	ciencia
seminar	estudio superior que hace un grupo de estudiantes
senior	alumno de cuarto año
sophomore	alumno de segundo año
to take notes	tomar apuntes
test	examen
tuition	colegiatura
I am to blame.	La culpa es mía.
I wonder where he is?	¿Dónde estará?
I have three dollars left.	Me quedan tres pesos.
I left three dollars there.	Dejé tres pesos allí.

D. RESTATEMENT

In this lesson we have learned that:

- (1) the complex sentence contains one independent clause and one or more subordinate clauses;
- (2) subordinate clauses are called adjective, noun, or adverb clauses according to their use in the sentence;
- (3) relative pronouns are those which begin a subordinate clause and connect it with the main clause;
- (4) that the five chief relative pronouns are WHO, WHICH, THAT, WHAT, and AS;
- (5) that EVER added to the pronouns WHO, WHICH, or WHAT, makes their reference general or inclusive;
- (6) that subordinating conjunctions, such as IF, THOUGH, SINCE, WHEN, WHERE, WHILE, have generally an adverbial function and introduce adverbial clauses.

Lesson Eleven

TOPICS: Adjective clauses, noun clauses, direct and indirect discourse.

A. GRAMMAR

ADJECTIVE CLAUSES

When a subordinate clause has the function of an adjective in the sentence, it is called an adjective clause. Adjective clauses may be introduced in two ways:

- (1) by the relative pronouns **WHO, WHICH, THAT, AS, or SUCH—AS:**
Mrs. Griffiths was a woman **who visited her beauty parlor once a week.**

I want the razor blades **which have the sharpest edge.**

He is the barber **that we all try to get.**

She wears only **such hats as look well.**

This is the hair-tonic **I told you about.**

In the last example, the relative pronoun **THAT** is understood between **hair-tonic** and **I**.

- (2) by **WHERE, WHEN, and WHY** when they introduce a clause that modifies a noun:

I went to the beauty parlor **where you used to work.**

Autumn is the season **when Nature seems lonely.**

That is the reason **why I couldn't get my permanent today.**

NOUN CLAUSES

When a subordinate clause has the function of a noun in the sentence, it is called a noun clause. Such clauses are ordinarily introduced by the connectives **THAT, WHO, and WHAT**. Noun clauses are also introduced by **IF, WHETHER, LEST** (after verbs of fearing), **HOW, WHY, WHEN, and WHERE**. Examples follow:

He assured me **that it would not happen again.**

That I could get a facial in the department store had not occurred to me.

His friends were **whomever he met.**

Be sure of **what you say.**

If he was on the ship is not known.

Whether he is coming or not is a question.

He worried **lest she be ill.**¹

I told him **why I came to the session late.**

Notice that noun clauses often answer the questions: **What? Who? or Whom?** They never tell us **how or why.**

THE FUNCTIONS OF NOUN CLAUSES IN THE SENTENCE

- (1) As subject: **That I had to pay an entrance fee** was news to me.
(2) As subjective complement: The reason is (that) **I have very little money.**
(3) As subjective complement after the impersonal **IT**: It seems **that the restaurant is always closed on Mondays.**

¹The **BE** here is the subjunctive form, which will be discussed more fully in Lesson Seventeen. Notice that in Spanish the equivalent of this construction is always in the imperfect subjunctive: *por si acaso estuviera enferma.*

- (4) As objective complement: They may call their dog **whatever they wish**.
- (5) As direct object: They all said **his shop is the best in town**.

NOUN CLAUSES INTRODUCED BY QUESTION WORDS:

Turning, now, from clauses introduced by **THAT**, we come to clauses beginning with **WHO (WHOSE, WHOM), WHICH, WHAT, WHEN, WHERE, and WHY**. The clauses introduced by these interrogative pronouns, demonstrative pronouns, and adverbs, generally occur after such verbs as **ASK, DECIDE, HEAR, KNOW, LEARN, TELL, and TEACH**. Study carefully the following examples:

He must know **who gave him the shampoo**.

They told us **whose shaving cream it was**.

I soon learned **which barber to look for**.

I could not make up my mind (decide) **what to do**.

I've found out **where he's from**.

He taught us **why we should say, "Give it to me."**

I want to know **how I can join the Marines**.

I don't know **whom they gave the job to**.

The Dean wanted to know **what they did every evening**.

The attendant asked **which they preferred, a dry or a wet towel**.

She asked her **how much oil she added to the face lotion**.

I asked the newsboy **how many pennies he had left**.

She asked us **why we were starting for the reception so late**.

I want to know **where I can get a Turkish bath**.

NOUN CLAUSES AFTER VERBS OF SAYING AND TELLING:

It is important to notice that we may express other people's ideas in direct or indirect form:

(Direct) He says,¹ **"I will go"**.

(Indirect) He says **that he will go**.

(Direct) He said, **"I won't take it if they give it to me"**.

(Indirect) He said **that² he wouldn't take it if they gave it to him**.

Notice in the last sentence the shifts in tense: **won't** to **wouldn't**, **give** to **gave**.

ORDER OF DEPENDENT CLAUSES IN THE SENTENCE:

We have seen in Lesson VIII, page 47, the normal order of single word modifiers: article, possessive, numeral, adverb, adjective, NOUN; that phrase modifiers of a noun follow it directly; and that phrase modifiers of verbs follow the verb but not always directly.

RULE I. Adjective clauses modifying a noun follow it directly unless there is a phrase modifier preceding:

This is the rule **that I learned today**.

This is the field **where the game was played**.³

This is the man **from San Francisco whom you met yesterday**.

¹Notice the difference between American and Spanish quotation marks.

²The shorter construction, without **THAT** is generally used after **LIKE, SAY, THINK, SUPPOSE, KNOW, SEE, REMEMBER** and similar verbs.

³Notice that English does not avoid ending a sentence with a verb:

Where was this book published?

¿Dónde se publicó este libro?

RULE II. In general, noun clauses occur in the sentence according to their function (subject, object, complement, etc.).

B. DRILL EXERCISES

I. Adjective clauses: Change the following simple and compound sentences to complex sentences with adjective clauses, using the connecting words suggested in the parentheses:

- (which) 1. I went to a beauty parlor. It was located on the campus.
- (who) 2. The hairdresser is a specialist in styling. He showed me a new way to do my hair.
- (which) 3. I ask a dollar for a hair-cut. It is the customary price.
- (where) 4. Jack went to the barber shop. His father used to go there.
- (which) 5. The cosmetics are very good. They display them attractively.
- (why) 6. I go to Capwell's to get a good facial. That is my reason.
- (that) 7. I asked for the tonic. My father had told me about it.

II. Noun clauses: Change the following simple and compound sentences to complex sentences with noun clauses, using the connecting words suggested in the parentheses:

- (who) 1. Who told you that? I think I know.
- (that) 2. The barber selling the tonic told me to use it daily.
- (that) 3. Mr. Wright is an excellent barber. This goes without saying.
- (whether) 4. It is of no importance. I may go or stay.
- (that) 5. He told me to get an oil shampoo.
- (where) 6. Where shall I get a manicure? You decide for me.
- (how) 7. The manicurist teaches me the care of my nails.
- (what) 8. I asked him for his bill.
- (why) 9. Why do I study? I don't know.

III. Noun and adjective clauses: Supply the proper connective.

- 1. Please ask him _____ the best barber is.
- 2. I am waiting for the day _____ we can take trips in the car again.
- 3. Did you find the house _____ he used to live?
- 4. Can you tell me _____ this switch doesn't work?
- 5. I want to know _____ many of you will come.
- 6. I didn't know _____ this barber was so talkative.
- 7. I can't say _____ I like him.
- 8. _____ they were consulted was not revealed.
- 9. His home is _____ he sleeps.
- 10. The advice _____ he gave me was very profitable.

IV. Written exercise to be handed in. Choose one of the following situations and write sentences using adjective and noun clauses:

1. Request for a haircut and shave.
2. An appointment for a manicure.
3. An appointment for a permanent.
4. An appointment for a facial massage.
5. Arrangements for a hair and scalp treatment.
6. The purchase of cosmetics or hair preparations.
7. Directions given by a barber to a customer on special care of the hair.

Example: AN APPOINTMENT FOR A SHAMPOO

Today I went to the beauty parlor which is just next to the bookstore to make an appointment.

"Good morning", said the young woman who was in attendance. "What may I do for you?"

I told her that I wanted a shampoo and wave set. She asked me whether I wanted an appointment for the following morning. I answered, "Whenever is most convenient for you."

She told me that the ten o'clock hour on Friday was free.

C. WORDS AND IDIOMS

Barber shop, beauty parlor

client	cliente
clientele	clientela
clippers	máquina (de cortar el pelo)
complexion	tez
cosmetics	cosméticos
to be crowded	atestado, apretado
curler	rizador
customer	cliente, parroquiano
to do one's best	esmerarse por, hacer todo lo posible
drier	secador automático
hair net	redecilla (para sostener el cabello)
hairpin	horquilla
insist on	exigir, insistir en
massage	masaje
nail	uña
nail polish	esmalte líquido
oil	aceite
pencil (eyebrow, etc.)	lápiz (de cejas)
pluck (eyebrows)	depilar (las cejas)
rouge	colorete

scalp_____	piel del cráneo
scissors (shears)_____	tijeras
soap_____	jabón
style_____	estilo
towel_____	toalla
tweezers_____	pincita
wash_____	lavar
I made up my mind._____	Me decidí.

D. RESTATMENT

In this lesson we have learned that:

- (1) when a subordinate clause has the function of an adjective it is called an adjective clause;
- (2) an adjective clause may be introduced by either a relative pronoun or a subordinating conjunction;
- (3) when a subordinate clause has the function of a noun it is called a noun clause;
- (4) a noun clause may be introduced in two ways: (a) by the relative pronouns THAT, WHO, and WHAT, (b) by the subordinating conjunctions, IF, WHETHER, LEST, HOW, WHY, WHEN, and WHERE;
- (5) noun clauses may be used in the following constructions: subject, subjective complement, direct object, objective complement;
- (6) noun clauses are used after verbs of saying and telling to express statements indirectly;
- (7) noun clauses introduced by subordinating conjunctions generally occur after ASK, DECIDE, HEAR, KNOW, LEARN, TELL, and TEACH;
- (8) adjective clauses modifying a noun follow it directly unless a phrase modifier precedes;
- (9) the order of a noun clause in a sentence depends upon its function: subject, subjective complement, object, objective complement.

Lesson Twelve

TOPICS: Transitive and intransitive uses of verbs, subjective complements, the passive voice.

A. GRAMMAR

TRANSITIVE VERBS

A verb used transitively is one whose action passes over to some person or thing. In other words, the verb carries action to its object. Such a verb is not complete without its object: Harold **caught** the ball.

A verb used intransitively is one in which the action is complete within itself; in other words, its subject does not act through it upon some person or thing: John **went**.

Many verbs may be used either transitively or intransitively:

Transitive	Intransitive
I met John at noon.	Yesterday John and I met .
He froze his foot badly.	The water froze .
She sang two arias.	She sings well.

Notice that linking verbs, such as **be, become, feel, grow, look**, are always used intransitively.

SUBJECTIVE COMPLEMENTS

As we have seen, a subjective complement, or predicate nominative, is a word in the nominative case identical with the subject, not preceded by a preposition, used after an intransitive verb to complete its meaning. Examples:

John is my **friend**.
The Chinese are a highly civilized **people**.
The boy speaking was **he**.
The most amazing thing was **the cats at night**.
(La cosa más curiosa fueron los gatos por la noche.)

People is identical in meaning with Chinese; **he** with boy; **cats** with thing. Notice that when, as in the last example, the subject and complement are not alike in number, the verb must agree with the subject noun. **Nominative after THAN**

Be very careful of the pronoun forms used after the conjunction **THAN**, when it begins a clause in which the verb is not expressed but understood:¹
Luis is more **versatile** than **I** (am).

We Americans are less **critical** than **they** (are).

THE PASSIVE VOICE

When the subject of the verb is the doer of the action or is in the state of being indicated by the verb, the verb is in the active voice: Jimmy's father **gave** him an automobile.

When the subject of the verb receives the action, the verb is in the **passive voice**: Jimmy **was given** a car by his father.

Notice that in the sentence above, the subject (Jimmy) does not "act" but is the passive receiver of an action.

¹Notice similar use of the helping verb, Lesson Six.

In forming the passive voice we use the same form of the helping verb BE, followed by the past participle of the main verb: Jimmy **was given** an automobile.

Notice that the object in the active voice becomes the subject in the passive voice. The subject of the verb in the active voice, when expressed in the passive statement, becomes the object of a preposition: An automobile was given Jimmy **by his father**.

The tense formations of GIVE in the passive:

Present passive	is given
Preterite passive	was given
Future passive	will be given
Present perfect passive	has been given
Preterite perfect passive	had been given
Future perfect passive	will have been given

USES OF THE PASSIVE VOICE

Although the passive voice is less frequently used than the active, it has important functions:

- (1) The passive is used when the receiver of an action is more important than the actor: The cathedral **was begun** in 1392.
- (2) The passive is used when the doer of the action is indefinite or is preferably not to be expressed: Many cars **are made** in Flint, Michigan. The automobile **will be sold** at a public auction.

Although the English passive is used more frequently than the passive in Spanish, it should not be over-used, for the active voice is briefer, more natural, and gives vitality to communication.

Notice that the passive voice with an indefinite agent in English is rendered by the reflexive construction (with *se*) in Spanish.

I was asked that question—*Se me hizo esa pregunta*.

English is spoken here—*Aquí se habla inglés*.

It is said that he drinks too much—*Se dice que bebe demasiado*.

B. DRILL EXERCISES

I. Write sentences using the following verbs. Underline each subjective complement.

- | | | |
|-----------|-----------|----------|
| 1. to be | 5. seem | 8. taste |
| 2. become | 6. appear | 9. smell |
| 3. sound | 7. feel | 10. grow |
| 4. remain | | |

II. Change each of the following sentences from active to passive voice:

1. The nail punctured the tire.
2. A man in a passing car changed the tire for me.
3. The garage man repaired the tire later.
4. John finished the job in two hours.
5. They make airplanes at many automobile plants today.
6. The falling rocks broke the windows of the parked car.
7. The accelerator speeds up the motor.
8. The boy dialed the number.
9. Someone gave her a wrench.

10. Everybody disliked the fellow.
11. They thanked him many times.
12. They told me she is ill.

III. Supply the personal pronoun:

1. She received the news better than _____.
2. Did you say that he is older than _____?
3. John and Mary were both hurt but he suffered more than _____.
4. They went along with me but I spent less than _____.
5. Both of us like him, although Jane doesn't appreciate him as much as _____.

IV. Fill the blanks with the appropriate words:

"Hello, John. This is Kenneth (**speak**) _____

"Why, hello, Kenneth. What (**have**) _____ happened?"

"You (**be**) _____ expected for dinner (**prep.**) _____ seven, you know."

"I'm sorry, John, but we (**have**) _____ a flat tire just as we (**be**) _____ approaching the Bay Bridge (**prep.**) _____ an hour ago. The girls were very much (**embarrass**) _____ because we were (**stall**) _____ right (**prep.**) _____ the street car tracks. The girls were much more worried than (**pronoun**) _____ because traffic was (**hold**) _____ up by our car at least twenty minutes."

"That's too bad, John, but (**contract. do not**) _____ worry (**prep.**) _____ being late. Dinner can be (**keep**) _____ warm until you arrive. Is everything (**take**) _____ care of now? Can I be of (**some, any**) _____ help?"

"I think not, Kenneth. We (**future, be**) _____ on our way (**prep.**) _____ a few minutes. The car (**passive voice, perfect tense, tow**) _____ to a garage (**rel. pronoun**) _____, fortunately, is just a few blocks (**prep.**) _____ here. The garage man said (**connective**) _____ although the tube was badly (**wear**) _____ it can be fixed. We (**try**) _____ to call a taxi to get to (**possessive, second person**) _____ house (**prep.**) _____ time, but I (**passive voice, tell**) _____ there were (**indef. pronoun**) _____ available. To make matters worse, your telephone line (**pres. perf., be**) _____ busy for the last half-hour. Mary (**past progressive, try**) _____ to reach you while I was taking care of the car. Well, here (**come**) _____ the garage man now. We'll be (**prep.**) _____ you (**prep.**) _____ a little while. The tire is (**fix**) _____ now."

C. WORDS AND IDIOMS

Automobile, telephone

accessories	accesorios
battery	batería, acumulador
brakes	frenos
casing	lona de la llanta
classified directory	directorio clasificado, tarjetero
dealer	vendedor de autos
dial	disco
dial tone	zumbido
emergency	emergencia
exchange	oficina central
fender	guardafango
filling station	grifo, estación de gasolina
fix	reparar, componer
flat tire	llanta desinflada
gasoline	gasolina
gear-shift lever	palanca de cambios
grease job	engrasado
headlight	farol
hood	tapa del motor
inner tube	cámara, neumático
instrument panel	tablero de instrumentos
left turn	a la izquierda (voltear)
long distance	larga distancia
make (of car)	marca de fábrica
parts (spares, replacements)	refacciones, repuestos
puncture	hueco (pinchazo) en la llanta
receiver	fono (micrófono)
repair	reparar
retread	recauchamiento
right-turn	a la derecha (voltear)
spare tire	llanta de repuesto
spark-plug	bujía
speedometer	velocímetro

stall	_____	quedarse parado; no puede
		arrancar
start	_____	arrancar
steering-wheel	_____	volante
tail-light	_____	luz de peligro
tire	_____	llanta
truck	_____	camión
valve, valve stem	_____	válvula
windshield	_____	parabrisa
windshield wiper	_____	limpia parabrisa
wrench	_____	llave inglesa
zone	_____	zona

D. RESTATEMENT

In this lesson we have learned:

- (1) a verb used transitively is one whose action passes over to some person or thing; a verb used intransitively is one in which the action is complete in itself;
- (2) many verbs may be used both transitively and intransitively;
- (3) a subjective complement, or predicate nominative, is a word used after an intransitive verb to complete its meaning; it is identical with, or describes, the subject;
- (4) one must be careful of the pronoun case forms used after the conjunction THAN, when THAN begins a clause in which the verb is not expressed but understood;
- (5) when the subject of the verb is the doer of the action, the verb is in the active voice; when the subject of the verb receives the action, the verb is in the passive voice;
- (6) we form the passive voice by using some form of the helping verb BE, followed by the past participle of the main verb;
- (7) the passive voice is used when the receiver of an action is more important than the agent, when the doer of the action is indefinite or preferably not to be expressed;
- (8) the passive voice is used more frequently in English than in Spanish, but should not be over-used; the active voice is briefer and more natural than the passive, and gives more vitality to communication.

Lesson Thirteen

TOPICS: Adverbs, kinds and uses; comparison of adjectives and adverbs.

A. GRAMMAR

ADVERBS IN GENERAL

An adverb is a word used to modify a verb, adjective, or another adverb:

They **drove CAUTIOUSLY** over the dangerous road.

I'll ask my **VERY** good friend.

You are **TOO** early to meet him.

Sometimes an adverb modifies a whole sentence or clause:

PERHAPS you will meet him tomorrow.

In addition to these simple adverbs, there are, also, conjunctive adverbs or adverbial conjunctions, which connect clauses and modify their meaning: **THEREFORE, HOWEVER, CONSEQUENTLY**. Notice, also, **WHEN** and **WHERE** used as subordinating conjunctions:

He agreed to pay for it; **therefore** I sent him a bill.

Please tell me **when** and **where** I can meet him.

WHEN and **WHERE** are often called interrogative adverbs, since they are used to introduce questions:

WHEN are you going? **WHERE** are you going?

ADVERBS CLASSIFIED ACCORDING TO MEANING

- (1) adverbs of manner: alike, so, well, worse, keenly
- (2) adverbs of place or direction: below, far, near, south, there, upstairs
- (3) adverbs of time: finally, afterward, when, soon, beforehand, never
- (4) adverbs of degree or extent: all, almost, less, little, quite, very,
as _____ as, just
- (5) adverbs of cause and result: why, therefore
- (6) adverbs of condition or concession: though, although
- (7) adverbs of assertion and negation: yes, no, certainly, surely, anyway

FORMATION OF ADVERBS

Some adverbs developed from Old English have no special ending: now, quite, then, there, where, since. Most adverbs, however, are formed by adding **LY** to adjectives or participles:

(bad, badly) He rowed **badly**.

(deserved, deservedly) The award was **deservedly** popular.

Some adverbs are identical in form with adjectives: **far, fast, well, ill**. Notice that in conversation the **LY** forms are little used. We say, It came **easy**. Go **slow**.

COMPARISON OF ADJECTIVES AND ADVERBS

Comparison is a change in the form of adjectives and adverbs to indicate degree. There are three degrees: positive, comparative, superlative. There are three ways of showing degree:

- (1) by adding **ER** or **EST** to the positive form:
(adjective) hot, **hotter**, **hottest**
(adverb) fast, **faster**, **fastest**
- (2) by prefixing **MORE** and **MOST** to the positive form:
(adjective) intricate, **more** intricate, **most** intricate
(adverb) carefully, **more** carefully, **most** carefully

(3) by prefixing **less** and **least** to the positive form:

(adjective) difficult, **less** difficult, **least** difficult

(adverb) **less** smoothly, **least** smoothly.

MORE AND MOST are used with adjectives and adverbs of three or more syllables; they **may** be used, also, with words of two syllables or of one syllable, so that for many words there are two ways of comparison possible.

IRREGULAR COMPARISON

A few adjectives and adverbs have irregular forms for the comparative and the superlative; some examples follow:

Positive	Comparative	Superlative
good	better	best
bad	worse	worst
many	more	most
little	less	least
far	farther (than)	farthest (of)
	further (than)	furthest (of)

There is also the compound form of comparison, using **AS**——**AS**, **SO**——**AS**:

Mary is **as** tall **as** Jean (is tall).

He can speak English **as** well **as** I (can speak it).

This book is not **so** good **as** that book (is).

Notice that **LESS** (the opposite of **MORE**) must be used with **THAN**:

Hindemith is **less** famous **than** Richard Strauss (is famous).

Notice that the article **THE** regularly precedes the superlative:

He is **the** richest of the three bankers.

The preposition **OF** often follows the superlative, as in the sentence above.

THE ORDER OF ADVERBS IN SENTENCES

POSITION OF ADVERBS OF TIME

RULE I. Adverbs of time occur regularly at the end of sentences:

He arrived **yesterday**.

We attend classes **in the morning**.

However, the following adverbs: **ALWAYS**, **SOMETIMES**, **SELDOM**, **NEVER**, **EVER**, regularly precede the main verb:

I **always** drink coffee at night.

John **seldom** introduces his friends.

John **sometimes** fails to introduce his friends.

They **never** fail to raise a puzzling question.

Moreover, these same adverbs generally follow the verb **BE**:

I am **always** glad to meet new friends.

RULE II. Adverbs of place precede adverbs of time:

I sat **THERE** on the back porch **all morning**.

He put the letter **THERE** **this noon**.

RULE III. The adverbs **NOW, JUST, JUST NOW, ALREADY, YET** regularly precede all main verbs in perfect tense statements:

I have **now** met all of them.
I have **just now** been introduced to him.
I have **already** met your friend.
I have not **yet** started that lesson.

DOUBLE NEGATIVE

RULE: Unlike Spanish, English negatives are never doubled:

I don't know anything about that. No sé nada de eso.

Distinctions in the use of **NO** and **NOT**.

Latin-Americans should observe the following distinctions in the use of **NO** and **NOT**:

NOT is always an adverb.

NO may function as an adverb or as an adjective.¹

NOT is required to negate a verb:

They are **not** at home.

Are they at home? They are **not** (at home).

NO is used when standing alone, in answer to a question:

Is he there? **No**.

No, I won't go with you.

The difficulty in the use of **NOT** and **NO** as adverbs does not appear in the conversational contractions except in the first person singular of the present tense of the verb **BE**:

He **isn't** well.

We **aren't** ready.

Aren't you working today?

B. DRILL EXERCISES

I. Underline the adverbs in the following sentences and state their functions:

1. Surely these two girls are not sisters although they look so much alike.
2. They say that their shoes are as good as new; therefore, they will not need to buy shoes at all.
3. I am waiting here for a very dear friend.
4. He is nearly always on time, and I look forward eagerly to introducing him to you.
5. When you wish to do so again, kindly tell me beforehand.
6. There he is, walking rapidly toward us.
7. I quickly grasped his hand and turned to introduce him to my companion.

¹Notice that **NO** (the adjective) precedes the noun, when the noun in turn is not preceded by an indefinite article:

There is no book on this shelf.

But

There **isn't** a book on this shelf.

In this sentence the negation is shown by the adverb **NOT**.

Observe the distinction holding with comparisons:

She is **not** better than I (**not** negates verb).

She is **no** better than I (**no** modifies the adjective **BETTER**).

Notice the difference in word-order: "**Aren't** you tired?", but "**Are** you not tired?"

8. It was only a minute until John stood smilingly before us.
9. He was walking faster than ever, but I caught up with him.
10. Please be more careful in the future.

II. Write ten sentences using the following adverbs to modify adjectives, verbs, or other adverbs: quickly, always, as _____ as, hence, quite, nearly, never, closely, below, and certainly.

III. Compare the following adjectives and give two forms wherever possible:

- | | | | |
|---------------|-----------------|------------|----------------|
| 1. sincere | 6. strong | 11. brisk | 16. brief |
| 2. harsh | 7. affectionate | 12. true | 17. lengthy |
| 3. enduring | 8. warm | 13. keen | 18. dear |
| 4. thin | 9. foggy | 14. little | 19. surprising |
| 5. delightful | 10. gracious | 15. simple | |

IV. In the paragraph below, name the adverbs. Classify according to whether they are adverbs of manner, time, place, degree, etc. Point out what they modify.

I could hardly wait to finish the newly arrived book, so eager was I to begin the last issue of your magazine. There is always a cleverly written adventure story, which I never fail to enjoy immensely. Surprisingly enough, I seldom tire of adventure stories as long as they are as well written as those that are usually found here. I have quite often found myself reading excitedly page after page, so completely absorbed in the story that I would lose all track of time. I was never quite so interested in any adventure story as in the recently published tale of that famous expedition. Doubtless it was the exceptionally exciting account of their escape that held my interest more intensely than ever before. This, however, doesn't mean that I read only such stories. It is often true that, although I prefer adventure stories, an occasional change is not unwelcome.

V. Supply the positive, comparative, or superlative form as required:

1. (good) I thought her room was _____ than mine but now I see that mine is.
2. (bad) That lesson was bad, this is _____, but next week's lesson is the _____ of all.
3. (little) He does very little work, she does _____, but I do the _____ of all.
4. (many) I own _____ books, but I want many _____.
5. (far) The _____ I have ever been from home is Mexico and that is not very _____.
6. (old, young) The _____ girl is more intelligent than the _____.
7. (young) I am the _____ child of the three but my brother acts _____ than I.
8. (more) I think San Francisco is the _____ beautiful city

in the world, but José thinks Rio de Janeiro is _____ beautiful.

9 (good) The lunch was _____ but the dinner was _____.

10. (far) It is _____ to Treasure Island, but San Francisco is _____ still.

VI. Fill the blanks with the correct forms:

Hello, Mary! (fut.) _____ you come with me to tea today? My house isn't (adv.) _____ far from where you are staying. I want you to meet a friend of (poss., pron.) _____ from Peru. You (fut.) _____ never meet a (compar.) _____ charming man.

I would like to, Jane. You (must, ought) _____ carry on most of the conversation (therefore, however) _____, as I am (adv.) _____ shy, especial-(adv. ending) _____ with foreigners.

Of course you are joking. You (nearly, almost) _____ talked José to death the other night! You talked so (adv.) _____ that the poor fellow could hardly get in a word!

He was teasing me and I (must, ought, had) _____ to defend myself! (Inter. pron.) _____ is this new friend of (poss. pron.) _____?

His home is in Lima, but he (was, has been) _____ in San Francisco three weeks. In his own country he (consider, passive,) _____ one of the (superl., good) _____ authorities on anthropology.

How thrilling! (Must, ought, should) _____ I submit (poss.) _____ skull for his examination?

Stop that nonsense! Well, of all the coincidences! Here comes Mr. Batero (adv.) _____.

Miss Jamison, may I present Mr. Batero? I am (adv.) _____ glad to know you, Mr. Batero. Charmed, Miss Jamison.

We were (just, at the moment) _____ talking about you. Would you care to join us for tea? I would be delighted!

C. WORDS AND IDIOMS

Social Usages

afternoon tea _____ té

bow _____ inclinarse (hacer cortesía)

dinner party _____ a comer, comida, cena, a cenar

guest of honor _____ huésped de honor, huéspedes

Have you met_____	¿Conoce Ud. al Sr. _____?
host, hostess_____	huesped
introduce_____	presentar
May I present_____	Permítame presentarle_____
meet_____	conocer
pleasant_____	agradable
receiving line_____	las personas que reciben
shake hands_____	dar la mano
supper party_____	cena, comida
tea service_____	juego de té, servicio para té
to be pleased_____	estar contento
to present_____	presentar
Have a good time._____	Que se divierta.
I'm very glad to have met you._____	Mucho gusto de conocerle.
I am very happy that you could come. _____	Estoy encantado de que pudiera usted venir.
How do you do?_____	¿Cómo está Vd?
Thank you for a very pleasant evening. _____	Muchas gracias por sus aten- ciones.

D. RESTATEMENT

In this lesson we have learned that:

- (1) adverbs are words used to modify verbs, adjectives, or other adverbs;
- (2) adverbs are classified according to meaning as adverbs of manner, place or direction, time, degree or extent, cause or result, condition or concession, assertion or negation;
- (3) most adverbs are formed by adding LY to adjectives or participles;
- (4) some adverbs are identical in form with adjectives;
- (5) adjectives and adverbs are compared in two ways: (a) by adding ER or EST to the positive form, (b) by prefixing MORE or MOST, LESS or LEAST, to the positive form;
- (6) MORE and MOST are always used with adjectives or adverbs of three or more syllables; they may or may not be used with words of two syllables or of one syllable;
- (7) a few adjectives and adverbs have irregular forms for the comparative and the superlative;
- (8) adverbs of time occur regularly at the end of sentences;
- (9) ALWAYS, SOMETIMES, SELDOM, NEVER, EVER regularly precede the main verb, except with BE;
- (10) adverbs of place precede adverbs of time;

- (11) NOW, JUST, JUST NOW, ALREADY, YET regularly precede all main verbs in perfect tense statements;
- (12) English, unlike Spanish, does not use double negatives;
- (13) NOT is **always** an adverb; NO may be either an adjective or an adverb; NOT is required to negate a verb; NO is used standing alone in answer to a question.

Lesson Fourteen

TOPICS: English equivalents for the Spanish indefinite reflexive, additional uses of helping verbs.

A. GRAMMAR

ENGLISH EQUIVALENTS FOR THE SPANISH INDEFINITE REFLEXIVE

The Spanish indefinite **SE** is ordinarily rendered by **ONE, THEY, WE, YOU, PEOPLE** when the statement expresses a general opinion:

One cannot always understand him.

No siempre **se** le puede comprender.

They say that hate is stronger than love.

Se dice que el odio es más fuerte que el amor.

We don't say that in English.

Eso no **se** dice en inglés.

How do **you** say that in Spanish?

Como **se** dice eso en español?

When **you** get there, the clerks always tell you the same thing.

Cuando **se** llega allí, los dependientes siempre le dicen a uno la misma cosa.

Notice the indefinite pronominal use in English of **PEOPLE**:

People began to talk about him.

Se empezó a murmurar de él.

HELPING VERBS IN GENERAL

Most frequently used as helping verbs are the following nine verbs **BE, DO, HAVE, SHALL (SHOULD), WILL (WOULD), OUGHT TO, MUST, MAY (MIGHT), CAN (COULD)**. Of occasional use as helping verbs are: **GET, LET, NEED, or NEED TO, USED TO, GO, KEEP, WANT**.

The student should distinguish between the independent use of these verbs and their use as auxiliary or helping verbs:

AS INDEPENDENT VERBS

I **was** there.

I'll **do** these exercises tonight.

I **have** three brothers.

AS HELPING VERBS

I **was** teaching him.

He **does** not know his Spanish.

I **have** met your three brothers.

SPECIFIC USES OF HELPING VERBS

BE (already discussed in Lesson I and Lesson II.)

DO We have already discussed **DO** as a helping verb in interrogative and negative statements in Lesson I and Lesson II.

Other important uses remain to be explained.

(1) **DO** used as a substitute for a main verb used without an auxiliary:

I called him on the telephone; Fred **did**, too, but Anne **didn't**.

Notice that **CAN** and **HAVE** may be similarly used.

(2) **DO** used to intensify a statement in the positive, often after a question:

You really think so? I **do** think so. (Sí que lo pienso).

(3) Occasional idiomatic uses of **DO**:

(a) **DO one's best** (esmerarse): He always **does his best**.

(b) **DO for**, meaning that something is sufficient, adequate, satisfactory:

If it is good enough for him, it will **do for** me. (It is good enough for me).

Sometimes it expresses a command to cease or desist:

You are being insolent; that will **do for** you.

(c) **DONE** in its culinary sense; meaning thoroughly cooked:
I like my steak well **done**.

HAVE We have already discussed **HAVE** as a helping verb in Lesson I and Lesson VI. Notice the following additional uses:

(1) **HAVE** used to express the causative construction:

Have him come up.

Que suba, hágale subir.¹

(2) **HAD BETTER** (sería mejor) used to express polite advice or softened command:

Hadn't you **better** lock the car? (used in questions)

You **had better** return that money.

SHOULD (SHALL) See Lesson V and Lesson VI. Notice that **SHOULD** may express uncertainty about the future:

He **should** be in New Orleans by Saturday noon.

SHOULD also expresses mild obligation:

You **should** have your tonsils sprayed.

WOULD (WILL) See Lessons V, VI, XI.

Notice that **WOULD** is used to make a request more courteous:

Would you please witness this document?

WOULD often expresses insistence on the part of the agent:

In spite of our warnings, he **would** go without his overcoat, and so caught cold.

Be careful not to confuse this use of **WOULD** with that which expresses habitual action:

He **would** (used to) go every Tuesday.

OUGHT TO See Lesson VI. **OUGHT TO**, like **SHOULD**, expresses obligation, but in a stronger form: That bill has been six months overdue; you **OUGHT** to pay it.

MUST See Lesson VI. **MUST** generally expresses strong obligation:

He **must** pay his income tax by March 15.

Notice that **MUST** is used to express certainty, as well as probability, in regard to a past event:

He **must** have seen it.

MAY For **CAN**, See Lesson I and Lesson II.

CAN In formal English we distinguish between **CAN** expressing ability, and **MAY** expressing permission:

¹Note that the causative construction with both **HAVE** and **GET** renders the passive meaning of the **HACER** or **MANDAR** followed by the infinitive construction in Spanish.

I'll go with you if I **can**.

May I go with you to the airport?

In speech **CAN** is commonly used to express either ability or permission:

Can I go now? You **can** if you want to.

The contraction **CAN'T** is perhaps the commonest of the helping verb contractions:

Can't you come now?

My car **can't** go as fast as his.

Can't I help you carry that suitcase? (colloquial)

Look out where you are going, **can't** you?

MIGHT is now chiefly used to express a slight degree of possibility:

It **might** be possible for you to get a seat on tomorrow's plane.

COULD, like **MIGHT**, is also used to express qualified possibility:

I think, if all went well, I **could** get there in time for the wedding.

GET is used increasingly in the passive voice instead of a form of **BE** to express reciprocity:

We all **got** rewarded for our assistance in capturing the thief.

The boys **got** scolded severely when they reached home.

GET is used to express causative action in the same way as **HAVE** (see page 81 of this lesson):

He is **getting** his hair cut just now.

He **got** his lawnmower fixed yesterday.

She will have **got** her shoes resoled by that time.

LET See Lesson VII.

NEED and **NEEDS** are both forms of the third person singular of this verb. **NEEDS** is used to express necessity in the affirmative:

He **needs** a shave, I'd say.

Doesn't he **need** a shave?

NEED or **NEED TO** is used in negative statements or questions:

He doesn't **need** a shave.

He **need** not shave.

USED TO See Lesson VI.

GO The future tense with the helping verb **GO** has been discussed in Lesson V. Notice that **GO** may be used in speech for emphasis:

That's the way it's done. Now **go** try it yourself!

HAVE GOT, followed by **TO**, is used to express necessity:

I've **got to** listen to this radio program just now.

We've **got to** validate our tickets before boarding the train.

KEEP This verb is occasionally used to express repeated continuous action; it is always followed by the **ING** form of the main verb:

(You) **Keep** looking at the street numbers on the left, as you drive.

He **kept** (**kept on**) interrupting the speaker.

WANT is the common expression of wish or desire, followed by the infinitive with **TO**; it may be used with or without a substantive:

Do you **want to** go to the movies tonight?

I **want to** go with them.

Notice that **WANT** is less strong in meaning than the Spanish **desear**, but its use is somewhat the same.

B. DRILL EXERCISES

I. TRANSLATE:

1. Se debe escuchar estos programas todos los días.
2. Se nos ha dicho que el programa Kraft es muy interesante.
3. Se ha comprobado que en los Estados Unidos el 90% de las familias poseen radios.
4. Se oyen noticias de la guerra todos los días a las diez de la mañana.
5. No deben tocarse las radios después de las doce de la noche.
6. No se debe hablar muy alto en el micrófono.
7. Hay que mantener la radio en buenas condiciones para que nos dé buen servicio.
8. No se pueden tener noticias sobre el tiempo a causa de la guerra.
9. Se nos ha anunciado una conferencia de Churchill para esta tarde.
10. Se dice que está enfermo.
11. Este despacho se cierra a las cuatro.
12. No se venden licores el domingo.
13. Dicen que se está bien allí.
14. ¿Por dónde se va a la catedral?

II. Classify each of the verbs in bold type in the following sentences as independent or auxiliary verbs:

1. I **am** in the radio station.
2. I **am** going to the radio station.
3. He told me he **had** Brazil on the air last night.
4. I **had** listened to the program for an hour.
5. They **do** the work without charge.
6. Do you listen to "One Man's Family"?
7. I **could** tell you plenty about these radio stars.
8. She asked me if I played the piano and I said I **could**.
9. We tell them they **should** do their work every day.
10. You **may** go with your friend now.

III. Fill blanks with appropriate forms of the verbs expressing the ideas in parentheses.

1. (desire) Do you think Harold_____to listen to the news? (Repeated action) He_____looking at the clock.
2. (causation) The radio is working today; I_____the tubes changed yesterday.
3. (certainty of past event) The program was on at seven. You_____have heard it.
4. (courteous advice) You_____turn the radio down; otherwise the neighbors will complain.
5. (courteous request) I had hoped that you_____go to the studio with us.
6. (sufficiency) For the present this music will_____.
7. (necessity) Ronald_____not listen to that program; he's_____to study his lessons.

8. (ability) I think you _____ understand the news in English if you listened carefully.
9. (continuous repeated action) John _____ tuning in on dance music.
10. (obligation) You really _____ to visit the KPO studios sometime.
11. (mild insistence) I wish you _____ turn off the radio.
12. (preference) He _____ rather go without coffee than take it with sugar.
13. (indirect request) _____ you kindly turn off that program?
14. (preference) I _____ listen to good music than to jazz.
15. (mild obligation) He _____ have prepared his speech more carefully.
16. (effort) She _____ her best to please the director.
17. (obligation) The script _____ to be edited carefully before the broadcast.
18. (advice) You _____ have that tube replaced.
19. (performance) I think the program is very well _____ on the whole.
20. (insistence) John _____ turn on the radio, so I left the room.
21. (continuous action) He _____ interrupting the speaker.
22. (agreement) Do you like the "March of Time"? I certainly _____.
23. (necessity) We've _____ to work hard to succeed.
24. (ability) When _____ you go to the broadcast?
25. (obligation) We _____ be there on time.
26. (permission) _____ I go with you? Of course you _____.
27. (adequacy) That speech will not _____ for an introduction.
28. (desire) Does she _____ to accompany us?

IV. Fill blanks with the correct forms:

Come on, Jane, we (obligation) _____ hurry home right (adv.) _____ . We (have) _____ to listen (prep.) _____ that program that (indef. pron.) _____ say is (adv.) _____ interesting.

Wait, Ann. I'm (do, verbal ending) _____ my (good, super.) _____ , but I (ability) _____ not leave my work (adv. of time) _____. It's all right with (pron.) _____ if we are a (adv.) _____ late. They have (indef. neg. pron.) _____ but commercials in the first (indef. adj.) _____ minutes.

You (mild obligation) _____ not say that. We (necessity)

_____ have the commercials. The artists (passive) _____
 paid by (poss. pron.) _____ sponsors. Broadcast-(verbal ending)
 _____ is very expensive. Did you listen (prep.) _____ the
 symphony hour last night?

No, I (want) _____ to, but my friends (keep) _____
 coming in. People (strong obligation) _____ to stay at home (prep.)
 _____ Sunday night. Personally, I had _____ listen to good
 music than to gossip (prep.) _____ my neighbors.

Oh I remember; Johnny has a portable set. Let's get it (prep.)
 _____ his room.

Here it is. (ques. word) _____ station is the Hour of Charm
 (prep.) _____?

It (may, can) _____ be on KGO. If it isn't, we (may, can)
 _____ try KFRC.

We (should, ought) _____ be quiet now. I've got it!

Turn it (prep.) _____ more; the volume (necessity) _____
 to be stronger, (should, neg. contrac.) _____ it?

C. WORDS AND IDIOMS

The radio

amplifier	amplificador
announcer	anunciador
audition	audición
broadcast	radiofusión
broadcasting station	estación radiodifusora
commentator	comentador
flash	noticia de última hora
frequency	frecuencia
hook-up	en cadena
microphone	micrófono
network	red de estaciones
newscast	noticiario
phonograph	fonógrafo
plug	referencia al producto
	alabado en programa
product	producto
recording (noun)	disco
short wave	onda corta

sponsor_____auspiciador, por cortesía de
tune in_____sintonizar
turn off_____cerrar, apagar
turn on_____poner, encender (la radio)
wave length_____longitud de onda

D. RESTATEMENT

In this lesson we have learned that:

- (1) the Spanish indefinite SE is rendered by ONE or THEY, when the statement expresses a general opinion;
- (2) the nine helping or auxiliary verbs in most frequent use are **be, do, have, shall (should), will (would), ought to, must, may (might), can (could)**; among those of less frequent use are **get, let, need to, used to, go, keep, and want**;
- (3) the student should pay particular attention to the idiomatic uses, as helping verbs, of the sixteen verbs mentioned above.

Lesson Fifteen

TOPICS: Infinitives with and without TO, uses of the infinitive, two-word verbs.

A. GRAMMAR

INFINITIVES IN GENERAL

A finite verb form is one that is limited in person, time, or number; an infinite verb form is one not so restricted or limited. The less limited verb forms are three: participle, gerund, and infinitive. We have already discussed the participle, and gerund in Lesson IV. Although the participle, gerund, and infinitive have many of the properties of finite verbs, they cannot assert action or state of being. The infinitive form of the verb is the one used (without the sign TO) in the listing of verbs in the dictionary, and expresses the idea of the verb in its simplest state, before limitation.

TO AND THE INFINITIVE

Like Spanish today, English formerly had a clearly marked inflectional ending for its infinitive. In Old English the word TO was used before an inflected form of the infinitive to express purpose; hence, the modern use of TO as a sign of the infinitive.

It is difficult to formulate a comprehensive rule as to the use of this TO sign with the infinitive, but the Spanish speaking student should notice the following distinctions:

- (1) TO¹ is regularly used when the infinitive is used as a noun, as subject, object, or subjective complement:
 To be or **not to be**, that is the question.
 He set out **to win** Phi Beta Kappa.
 He asked her **to sing**.
- (2) The sign TO is not used after CAN, MAY, SHALL, WILL, DO, MAKE, HELP, LET, HEAR, PLEASE, MUST, DARE:
 Let him **come** in.
 Will you please **close** the door?
 Make him **stop** doing that.
 You could help us **finish** this exercise.
 Did you hear him **say** that?
- (3) Notice that with a pair of infinitives, or with a short series of infinitives, the sign TO is used only with the first:
 To sit and **dream** was her custom every afternoon.
 To read, **spell**, and **write** were the only requisites.

¹A "split" infinitive is one in which a word or words come between the TO and the simple verb form: She asked him to please **shut** the window. In the sentence given, the split is no longer considered objectionable, but where such a separation would lead to awkwardness, it should be avoided: After awhile I was able **to**, although not very clearly, **read** the sign, is awkward because of the "split". Better order would be: After awhile I was able to **read** the sign, although not very clearly.

TENSES OF THE INFINITIVE IN ACTIVE AND PASSIVE CONSTRUCTIONS

Active	Passive
Present tense: ask or to ask	be asked, or to be asked
Perfect tense: ¹ have asked, or to have asked.	have been asked, or to have been asked.

TYPICAL USES OF THE INFINITIVE

(1) **As nouns:**

- (a) as subject: **To work** is the natural right of man.
To err is human; **to forgive**, divine.
 Her aim, **to become** a movie star, was achieved.
 (nominative in apposition with aim)

- (b) as object: He tried **to find** a bargain in the basement.
 He wanted **to run**, but he seemed frozen to the spot.
 There was no way except **to walk** (object of preposition).
 What could we do but **try**? (object of preposition),
 I followed his advice, **to watch** the advertisements.
 (object in apposition with advice)

- (c) as subjective complement: His hope was **to succeed**.

(2) **As adjective modifiers:**

This is the way **to apply** for a scholarship.
 They have plenty of radio sets **to sell**.
 Have you a room **to rent**?
 Is it time **to eat** yet?

(3) **As adverbial modifiers:**

Those who came **to scoff** remained **to pray**.
 A war correspondent has to be on the move **to keep up** with events.
 His rule in making a fortune was **to buy to sell**.
 They came **to play**.

(4) **To form verbs with auxiliaries:**

They didn't **dare go up** that cliff.
 I **have to buy** a hairnet.
 You **ought to watch** your step.

(5) **In absolute constructions:**

To make a long story short, the car was missing.
 (Here, the infinitive phrase is equivalent to **if I make a long story short**.)

Other such phrases are: **to tell the truth**, **to judge by appearances**,
to say the least, **to be frank**.

English ordinarily uses the gerund after verbs of perception to denote action or state in progress. The infinitive may be used, as it is generally in Spanish, when progressive action or state is not stressed:

They saw me entering the house. Me vieron entrando en la casa.
 They saw me enter the house. Me vieron entrar en la casa.

¹Notice that the perfect infinitive indicates action previous to the time of the main verb: I am glad **to have been** a student of his.

TWO-WORD VERBS

Spanish speaking students are often perplexed by the numerous two-word verbs, or verbs habitually followed by an adverb or preposition. There are hundreds of such verb-adverb or verb-preposition combinations. In most of them the verb is of one syllable. They occur most frequently in the oral language on an informal and colloquial level. Let us take the simple verb form **look**. If we say, "Oh, **look up** at the stars," **UP** is a simple adverb modifying **LOOK**; but if we say, "I'll **look up** his address in the telephone directory," it is evident that **UP** has become part of the idea of the verb, and the verb is really not **LOOK** but **LOOK UP**. Similarly, "He **ran down** the street" differs from "He **ran down** the actor's reputation whenever he had a chance." Constructions in which the verb or preposition has its literal meaning as modifier, should be distinguished from those in which the adverb or preposition has lost its literal meaning and has been taken up into the force of the verb itself.

Two-word verbs may or may not take an object:

I have to **run along** now. (intransitive)

I **ran across** Mary at the Emporium. (transitive)

USES OF TWO-WORD VERBS ILLUSTRATED BY THE VERB RUN

RUN ALONG informal for leave, depart: (illustrated above)

RUN AROUND meaning unorganized play: The children **ran around** gaily.

RUN ON continuous talk about trivial things: She **runs on** for hours.

RUN OUT OF indicating that the supply is exhausted: I **ran out of** tea.

RUN DOWN to disparage: (illustrated above)

RUN DOWN to find by careful searching: After a day's work at the Library, I **ran it down** at last.

RUN UP to accumulate a bill or account at a store: He **ran up** a huge bill at Guy's Drug Store.

RUN ACROSS to meet by chance: I **ran across** them on the boat coming over.

RUN THROUGH to examine rapidly, generally of a book: I **ran through** its pages last summer.

These are merely nine examples of two-word verb combinations; these and many more prepositions and adverbs, can be similarly combined with other verbs.

SEPARABLE AND INSEPARABLE USES OF TWO-WORD VERBS

Notice that some of these combinations are inseparable: **run across**, **run through**, **run out of**, **run on**. Others are separable or inseparable:

He **ran** his friend **down**. He **ran down** his friend.

I **ran it down** at last. I **ran down** the reference in the Library.

Notice that separable two-word verbs are **always** divided when the object is a personal pronoun:

I **called him up** last night.

IDIOMATIC TWO-WORD COMBINATIONS WITH BRING

Notice the non-literal meaning in these sentences:

He **brought about** a reconciliation between them. (logró)

Bring along your tennis-racket, won't you? (tráiga)

The exposure in an open boat **brought on** pneumonia (causó)
 His parents **brought him up** very strictly. (educaron)
 That explanation **should bring it out** more clearly. (debería aclarar)
 He **brought up** all my failures to make money. (trajo a colación)
 All their resuscitation work failed to **bring the drowned girl to**.
 (reanimar)

B. DRILL EXERCISES

I. Translate:

1. Josefina insiste en acompañarnos a San Francisco.
2. Ella no tardará en venir.
3. El viajar en tiempo de guerra es muy difícil.
4. Le oímos llamar al dependiente.
5. Al bajar la escalera movable se pueden ver todas las partes de la tienda.
6. María no tiene nada que decir ahora.
7. El anuncio dice: Se prohíbe fumar.
8. Estoy contento de verlos.
9. Todavía me queda mucho que estudiar.

II. Identify each of the verbs used in the following sentences as FINITE or INFINITE verb forms:

1. I bought a handsome suit at Copland's.
2. They asked him to wait on them at once.
3. You have to buy your shoes this month.
4. I met him hurrying through the store.
5. The package is wrapped and ready for you to take.
6. Her desire, to see some of San Francisco's fine stores, was satisfied today.
7. There were many who went to look but not to buy.
8. Eating alone is no pleasure.
9. I am planning to shop in Oakland on Saturday.
10. My hope was to arrive when the stores were opening.

III. Supply the infinitive:

1. I asked a friend (go)_____shopping with me.
2. I will let you (come)_____too, if you wish.
3. Have her tell you what time (meet)_____us.
4. Do you know what you wish (buy)_____?
5. You should be able (find)_____what you want at Capwell's.
6. Mary will give you directions so you can (find)_____the store.
7. (Have)_____a successful day of shopping, start early.
8. She could help you (finish)_____your work on time, if necessary.
9. I dare not (tell)_____Jane that I went without her.
10. I asked the clerk (have)_____my packages delivered.
11. Why did you (leave)_____in such a hurry?

12. Hear Mary (boast)_____about her bargains.
13. What will you (do)_____after you leave Magnin's?
14. Will you dare (go)_____without saying anything?
15. We are on this earth (live)_____and (learn)_____.

IV. Explain the construction and uses of infinitives in these sentences:

1. To shop early and return home early is necessary these days.
2. You would not dare appear in public wearing that hat.
3. Mrs. Jones achieved her secret desire, to aid the war effort, by working for the Red Cross.
4. I have to buy many clothes for my trip north.
5. Mary hoped to find some good bargains at the sale.
6. You should go to the smaller shops to find individual styles.
7. I went to the book department to see if I could find a copy of *Bartlett's Familiar Quotations*.
8. His purpose was to sell the best goods at the lowest prices.
9. The buyer has to be on the alert to find good merchandise.
10. To buy a becoming hat takes knowledge of oneself and of color and line.
11. You have no choice but to walk if the buses are not running.
12. To hear you talk, one might think shopping is easy.
13. Women go shopping, often, to see what other women are wearing.
14. His caution, to avoid late afternoon crowds, was ignored.
15. The department stores have a great variety of goods to sell.

V. State whether the underlined expressions are literal. If they are not, give the meaning:

1. Fill out the application blanks for the position.
2. The airplane **took off** slowly.
3. They all **listened in** on the conversation.
4. Now that we've started this project, we must **see it through**.
5. She **set about** her task vigorously.
6. This course will **round out** your program.
7. The game **was called off** on account of rain.
8. Can you **carry on** a conversation in English?
9. The police **tracked down** the criminal.
10. He **was brought around** to see things our way.
11. They could not **put up with** the inconveniences.
12. In spite of our arguments she would not **give in**.
13. We are planning to **get up** a gay party.
14. Please **take it down** in shorthand.
15. She is always **dropping in** on us unexpectedly.
16. I can never **count on** him to be on time.
17. He **took it down** to the first floor.
18. He will **go about** his business as quietly as usual.
19. The entire case **takes on** a different aspect.
20. He always **counts on** his fingers.
21. They were told to **look up** ten words.

22. Let's take a walk to **work up** a good appetite.
23. She **brought** her daughter to lunch with her.
24. They **carried him on** a stretcher.
25. She **took off** her hat.
26. He **set** his tools **about** the garage.
27. Wouldn't he **put you up** for the night?
28. They told us to **carry on**.
29. **Look up** from your book a minute.
30. Why did you **single me out**?
31. He was **looking out** of the window.
32. **Stand up** for your rights!
33. When will this ship **put to sea**?
34. This window **looks out** on the court.
35. When did you **take up** singing?
36. **Look out** for the cars!
37. **Call me up** some time.
38. Haven't you **put on** weight?
39. Then he **took to** smoking before breakfast.
40. Why don't you two kiss and **make up**?
41. We **did away** with those pictures.
42. He's **up to** some trick.
43. She was wrong but she wouldn't **give in**.
44. Who **brought this about**?
45. Don't **give up**; the worm will turn!
46. **Come on**, do this for me.
47. At seven o'clock they had **set about** their tasks.
48. He didn't even **look us up** when he came to town.
49. Has this clock **run down**?

VI. Fill the blanks:

Why, hello there! Are you down town (do)_____your weekly shopping too?

Yes I like (come)_____down town early and (get)_____my shopping done before the crowds begin (arrive)_____. I have (buy)_____a new pair of shoes. (Get)_____anything these days, you have (have)_____unlimited patience.

Yes, it is difficult (get)_____waited on, is (neg. contract.)_____it? However, I have found Magnin's are more than glad (make)_____a special effort (serve)_____you.

Well, I (do, neg. contract.)_____know; however, just (prove, inf.)_____your point, why (do, neg. contract.)_____we go there now. It's just (prep.)_____the street.

It's a pleasure (shop)_____in such an attractive store. Will you let me (see)_____some white gloves, please?

Of course, madam; we have several styles. I (will, contract.)_____

be delighted (**show**)_____you what we have, but our stock is somewhat depleted due to war conditions. It is getting so difficult (**keep**)_____our supply well stocked. We don't dare (**advertise**)_____our goods, as we haven't (**indef. adj.**)_____great assortment.

I (**will, contract.**)_____take two pairs of the short ones. Do they wash (**ease, adv. ending**)_____? I hope so.

Oh, yes, madam. There is no special method to be used in (**wash, verbal ending**)_____these cotton ones. Just remember (**wash**)_____them in warm, soapy water and (**rinse**)_____them (**thorough, adv. ending**)_____. Is this (**go, progressive**)_____be a cash sale or a charge?

I (**would, contract.**)_____like (**sign**)_____for them, please. Yes, madam. It won't take me a minute (**make**)_____out this charge slip.

I'm glad that I (**have, neg. contract.**)_____a charge account here. With such pleasant clerks and so many beautiful things, I would be tempted (**run**)_____up a large bill.

Oh, I know how that is, but I have (**keep, inf.**)_____within a budget, so I am careful. Well, shall we see if (**buy, verbal ending**)_____shoes here is as pleasant as (**buy, verbal ending**)_____gloves?

C. WORDS AND IDIOMS

The department store

assortment_____	surtido
bathrobe_____	bata
cash_____	al contado
charge_____	cargar en cuenta
clerk_____	vendedor
cosmetics counter_____	mostrador de cosméticos
counter_____	mostrador
department store_____	tienda
dress shop_____	tienda de trajes
elevator_____	ascensor
fitting room_____	cuarto de prueba
floorwalker_____	guía
hanger_____	gancho de vestido
hat shop_____	sombrerería
overcoat_____	abrigo
pajamas_____	pijama

pattern	modelo
price tag	tarjetita con el precio del artículo
sales slip	boleto de venta
shirt	camisa
shoe horn	calzador, posta
shorts	calzoncillos
slippers	zapatillas
socks	medias
suit box	caja de vestido
tie	corbata
trousers	pantalones
undershirt	camiseta
What size is this?	¿Qué número es éste?
Where may	¿Dónde puedo probarme este
I try this suit on?	vestido?
Here is	
your change.	Aquí está su vuelta.
How much	
is this?	¿Cuánto cuesta éste?
How much	
does this cost?	¿Cuánto cuesta éste?
This is too long.	Este es muy largo.

D. RESTATEMENT

In this lesson we have learned that:

- (1) the less limited verb forms are three in number: participles, gerunds, and infinitives; these three forms of the verb cannot assert action or state of being;
- (2) the infinitive form of the verb (without the sign TO) is used in listing verbs in the dictionary and expresses the idea of the verb without limitation;
- (3) the sign TO is regularly used when the infinitive is used as a noun as subject, object, or subjective complement;
- (4) the sign TO is not used after CAN, MAY, SHALL, WILL, DO, MAKE, HELP, LET, HEAR, PLEASE, MUST, DARE;
- (5) the tenses of the infinitive are present and perfect in the active voice; and present and perfect in the passive voice;
- (6) infinitives may be used as: nouns, adjective modifiers, adverbial modifiers, to form verbs with auxiliaries, and in absolute constructions;

- (7) two-word verbs; that is, verbs followed by an adverb or preposition, are often used idiomatically and non-literally as single verbs; the adverb or preposition following loses its literal meaning and is taken up into the force of the verb itself;
- (8) some two-word verbs are always inseparable; others may be separated or not, according to the construction of the sentence.

Lesson Sixteen

TOPICS: Order of sentence elements in English.

A. GRAMMAR

ORDER AS INDICATIVE OF MEANING

The order of sentence elements after the verb is very important in English. Where Spanish expresses meaning by inflectional endings, English often indicates meaning by position.

ORDER OF SINGLE WORD MODIFIERS AND PHRASE MODIFIERS

The order for single word modifiers is fairly rigid. You will recall (Lessons I and II) that adjectives regularly **precede** the nouns they modify, that the pronoun as indirect object directly **follows** the verb. You will recall (Lesson V) that in affirmative statements of future time, a present tense form of **BE precedes GOING TO**, followed by the simple form of the verb; that in negative statements of future time, a present tense form of **BE precedes GOING TO**, followed by the simple form of the verb; that in questions of future time, a form of **BE precedes** the subject, followed by the simple form of the verb.

In Lesson VIII we stated the sentence order for single-word modifiers: **ARTICLE, POSSESSIVE, NUMERAL, ADVERB, ADJECTIVE, NOUN.**

In the same lesson we noted that phrase modifiers modifying nouns **follow directly**, that phrase modifiers of verbs follow, but not always directly.

ORDER OF PREDICATE ELEMENTS

The order of sentence elements in the predicate is much more flexible. The shade of meaning or the emphasis which you wish to communicate, will depend on where you place an element in the predicate.

Although no rigid rules can be formulated, we are going to suggest a basic or normal order for predicate elements, which you may follow in cases of uncertainty. Notice that we are dealing now with clauses and phrases rather than with single word modifiers. We observed in Lesson XI that adjective clauses modifying a noun **follow it directly** unless a phrase modifier precedes; and that noun clauses occur in the positions indicated by their functions.

PREDICATE ORDER AFTER THE VERB IN EQUATIONAL SENTENCES WITH BE

RULE I. The order of elements in equational sentences with **BE** is as follows: **subjective complement or predicate adjective, expression of place, expression of time.**

Examples: He is going to be a teacher in Belgium after the war.
She was active in the Post Office last year.

RULE II. The order of elements after the main verb is as follows; **indirect object, direct object, retained object (see Lesson VIII), prepositional phrase (in place of indirect object), expression of place, expression of manner, expression of time.**

Examples:

1. He sent the **letter home by airmail yesterday**. Here **letter** is the direct object; **home** is the expression of place; **yesterday** is the expression of time.
2. He is going to give the **cashier a letter of recommendation at the bank on Monday**. Here **cashier** is the indirect object; **letter** is the direct object; **at the bank** is the expression of place; **on Monday** is the expression of time.
3. **My brother** was appointed **postmaster**.
Here **brother** is subject of passive verb, **was appointed**; **postmaster** is the retained object.
4. He always gives it to **them** at the **school cafeteria** when they come in **at noon**. Here it is the direct object; **to them** is a prepositional phrase used in place of an indirect object; **school cafeteria** is the expression of place; **when they come in at noon** is an adverbial clause expressing time.
5. The bank examiner will give the **three new clerks** a thorough **investigation in his office tomorrow morning**.
Notice that when an indirect object is a noun, it may have all the possible modifiers of a noun. **The, three, and new** are modifiers of the indirect object **clerks**; **investigation** is the direct object; **in his office** is the expression of place; **tomorrow morning** is the expression of time.

PREDICATE ORDER IN NARRATIVE SENTENCES WITHOUT A COMPLEMENT

RULE III. The order after the subject in narrative sentences without a complement is as follows: single word modifiers expressing general time, the verb, expression of place, expression of manner or description, expression of time, expression of purpose.

Example: They always go home on foot at noon to get lunch.
Here **always** is a single word modifier expressing general time; **go** is the verb; **home** is an adverb of place; **on foot** is the expression of manner; **at noon** is the expression of time; and **to get lunch** is the expression of purpose.

WORD ORDER OF INTERROGATIVE SENTENCES

RULE IV. In questions with **BE** (equational sentences)

1. **BE** precedes the subject: Is the man happy now?
2. **BE** precedes **there** when used as an expletive (**HAY**): Is there food enough on hand?
3. **DO** (**DOES** or **DID**) begins the sentence to make it interrogative: Do you go to the English Language Institute?

RULE V. We form the interrogative of verbs with auxiliaries by transposing the helping verb to the beginning of the sentence:

Declarative: The girl was writing a check.

Interrogative: Was the girl writing a check?

Declarative: He can mail the letter here.

Interrogative: Can he mail the letter here?

RULE VI. When these pronouns are used interrogatively, they always begin the sentence except when preceded by a preposition: Whom did he ask? Which do you prefer? What did he say?

NEGATIVE REQUEST SENTENCES

RULE VII. In negative request sentences, DON'T always precedes the simple form of the verb: DON'T forget your stamps. In request sentences including the speaker, LET'S precedes the simple form of the verb: LET'S go swimming today. In the negative form NOT comes between LET'S and the simple form of the verb: Let's NOT go swimming today.

EXERCISES

Rearrange the following elements to form good English sentences:

1. The postman gave { the special delivery letter
me
2. (Ques.) { each week
Does his check
he
cash
3. (Ques.) { about the postage cost
Whom you
did
ask
4. (Ques.) { going
Are you
today
to the bank
5. We { to the Post Office
for mail
sometimes
go
at noon
6. Don't { a war bond
to buy
at the bank
forget
7. (Ques.) { two airmail stamps
May please
I
have
8. Let's { put
in the bank
the money
not
9. I am going to send { to Peru
this letter
today
by airmail
10. (Ques.) { at different prices
Are there
many kinds of stamps
11. Let's take { to pick up our mail
a walk before noon
to the post office
with Joan
12. He { to the bank
quickly
before three o'clock
to get there
ran
13. John { on a trip
writes to James
seldom when he's away
long letters
during his vacation
14. The clerk { the package
from our firm
after Christmas
received
soon
at the post office

- | | | | |
|-------------------------|--|-----------------|---|
| 15. Ruth | { every day
takes Jane
at the bank
to work
in her car | 18. The cashier | { every night
very carefully
his money
counts
before leaving the
bank |
| 16. She | { us
to the post office
at one time
all the packages
told
after today
to send | 19. They | { from the postal clerk
many stamps
to avoid delay
always
at one time
buy |
| 17. We | { during the holidays
to our friends
many letters
in the country
write | 20. Joan | { Mary
from New York
the letter
that afternoon
very late
to give
remembered |
| 21. I want you | { at the bank
at ten tomorrow morning
the cash
to deposit
collected this evening
for me | | |
| 22. Ann | { the change
in order not to make a mistake
always
very slowly
counts | | |
| 23. The bank will issue | { every month
you
a statement of your account | | |
| 24. The secretary sells | { from ten to three
War Bonds
at this window | | |
| 25. Please register | { for me
when you go to the post office
this letter | | |
| 26. I want | { at this window
to get some stamps
to mail these letters
and | | |
| 27. I sent | { by air mail
my mother
this morning
a letter | | |

28. My checking account is { every month
overdrawn
always
-
29. Mr. Smith is { on Temple Street
of the bank
the manager
-
30. I'll collect { this afternoon
my mail
from my post box
-
31. Whom have you asked to { while you are away
for you
at the post office
(Ques.) collect { this summer
your mail
-
32. The mail is collected { on the corner
hourly
from the post box
-
33. I am { happy
very to direct strangers { so they can do their errands
always { to the bank or post office
loss of time
and without
quickly
-
34. We { generally { as early as possible
conduct { our business
before noon
at the bank
in order to finish
-
35. I have told { on several occasions
when she has asked me
her
the shortest route to town
-
36. I { obtain
traveler's checks
usually
from the bank
when I wish to
while traveling
carry large sums of money
-
37. John received { important
from the government
letters
today
highly

38. Do you think (Ques.) { when
the postman
this afternoon
will give them my mail
they ask for theirs

C. WORDS AND IDIOMS

Post office, bank

air mail	_____	correo aéreo
teller (bank)	_____	empleado
bond	_____	bono, obligación
to cash a check	_____	hacer efectivo un cheque
cashier	_____	pagador, cajero
check	_____	cheque
check stub	_____	talón
check book	_____	talonario
checking account	_____	cuenta corriente
compound interest	_____	interés compuesto
currency	_____	moneda corriente
deposit	_____	depósito
draft	_____	giro
exchange	_____	cambio
general delivery	_____	lista de correo
interest	_____	interés
I.O.U. (coll.)	_____	pagaré
loan	_____	préstamo
money order	_____	giro postal
overdraw	_____	librar en exceso de los fondos disponibles
postman, mailman	_____	cartero
post office box	_____	apartado, casilla
registered letter	_____	carta certificada
safety vault	_____	caja de seguridad
special delivery	_____	recomendada
stamps	_____	estampillas
statement	_____	cuenta
stock	_____	acción
withdrawal	_____	retiro

Lesson Seventeen

TOPICS: The subjunctive mood, adverbial clauses of condition, concession, comparison and degree.

A. GRAMMAR

THE SUBJUNCTIVE MOOD IN GENERAL

We mean by **MOOD** the way the writer or speaker regards the statement he makes, as indicated by the verbal forms he uses. If he thinks of his statement as fact, he uses the **INDICATIVE** mood; if he thinks of it not as fact but as contrary to fact, or as a wish, or as doubtful, he may use the **SUBJUNCTIVE** mood.

In modern English the indicative mood has largely replaced the subjunctive, particularly in informal communication. Nevertheless, the Spanish-speaking student should be able to recognize and use correctly the subjunctive forms of the verbs **BE**, **HAVE**, and **DO**, and the third person singular ending for the subjunctive of other verbs when no substitution is allowable.

SUBJUNCTIVE ENDINGS

There are only a few changes in the form of the verb to express the subjunctive mood. In the present tense the ending **S** or **ES** of the third person singular is not added:

Indicative: He goes.

Subjunctive: If he go . . .

BE is used as the subjunctive form in all persons and both numbers of the present tense of the verb **BE**, and **WERE** as the subjunctive form in all persons and both numbers in the past tense.

The third person singular of **HAVE** and **DO** in the present tense is **HAVE** and **DO** instead of **has** and **does**:

Indicative: He has come. He does the work.

Subjunctive: If he have come by that time, I will tell him.

If he do the work, I will be surprised.

USES OF THE SUBJUNCTIVE²

1. The subjunctive serves one purpose for which no other form of expression is adequate: to express a condition **contrary to fact**:
If I were immortal, I should have no need for clocks.
2. The subjunctive may express a wish:³

¹Notice that **BE** is the only English verb to have a preterite subjunctive, **WERE**.

²Some grammarians discuss as subjunctive, compound verb forms involving as auxiliaries **may**, **might**, **should**, **would**, **have to**, **let**, etc. Here, we will discuss only the simple verb forms; an occasional compound will be found in the examples.

³In Spanish **querer**, followed by the subjunctive, is used to render both **wish** and **want**. In English, **want** is followed by an infinitive. **Wish**, however, generally takes the subjunctive:

They wish that she stay home.

They want her to stay home.

The synonym **desire** may take either the infinitive or the subjunctive form:

I desire that he come in person.

I desire him to come in person.

May they be happy, is all I wish. (*Que sean felices.*)¹

3. The subjunctive may be used to express an hypothesis, especially in clauses introduced by **AS IF** or **AS THOUGH**:
He acts as though (if) he **were** sleepy.
4. The subjunctive is used after verbs expressing demand, recommendation, necessity in an authoritative sense:
The law requires that the owner **pay** the insurance.
We recommend that the mayor **appoint** a committee.

ADVERBIAL CLAUSES IN GENERAL

To understand adverbial clauses one must know how they are introduced and how they are used.

Subordinating conjunctions introduce the following kinds of adverbial clauses:

- (a) conditional clauses (**if, in case that, unless, whether, provided that**)
- (b) purpose clauses (**that, so that, in order that, lest**)
- (c) result clauses (**so that, so—that, such that, such—that**)
- (d) cause or reason clauses (**as, because, since, inasmuch as**)
- (e) manner clauses (**as if, as though**)
- (f) concession clauses (**although, though, even though, even if, in spite of the fact that**)
- (g) comparison clauses (**than—as, so—as**)

Conjunctive adverbs introduce the following kinds of adverbial clauses:

- (a) time clauses (**after, as, before, since, till, until, when, whenever, while**)
- (b) place clauses (**where, wherever, whence, whither**)
- (c) degree clauses (**as—as, so—as, the—the**)

ADVERBIAL CLAUSES OF CONDITION

Conditional clauses state a condition necessary to the actuality of the statement made in the main clause of a complex sentence. There are three main classes of conditions; conditions of uncertainty or indecision, conditions of fact or possible fact, conditions contrary to possibility.

CONDITIONAL CLAUSES EXPRESSING UNCERTAINTY OR INDECISION

(a) Conditional clauses expressing uncertainty are frequently the direct objects of verbs such as **know, ask, hear, see**:²

I don't know **whether to take the citizenship course** (or not).

I'll see **if she is in her room** (or not).

Have you heard **whether many lives were lost** (or not)?

If the verb of the main clause in such sentences expresses present or

¹Observe similar substitutions in the following:

Subjunctive: If he **be** a gentleman he will not do that.

Indicative: If he **is** a gentleman he will not do that.

Subjunctive: If it **be** so we have nothing to fear.

Indicative: If it **is** so we have nothing to fear.

Subjunctive: May you **be** happy.

Indicative: I hope you **will be** happy.

Subjunctive: He looks as if he **were** ill.

Indicative: He **looks** ill.

²Syntactically, these clauses are substantive in function.

future time, there is no restriction upon the verb form of the conditional clause following.

If the verb of the main clause expresses **present perfect** time, the verb of the conditional clause is in the **present progressive** or employs a conditional helping verb (**can, may, might, must, could, should, would**):

She has known all along **whether they are coming** (or not).

They have known for sometime **if they might come** (or not).

If the verb of the main clause is **past** or **past perfect**, the verb of the conditional clause is in the **past** or the **past perfect**, or employs as helping verb **should, would, could, or might**:

He knew **whether he had paid his income tax in full**.

If he had known of it, **he would have helped her**.

(b) Conditional clauses expressing a very slight degree of uncertainty generally use the **should, would, or would**_____ **would** construction:

If you would rewrite your exercises, you would profit by them.

If he should lower his price per hour, I would employ him.

CONDITIONAL CLAUSES EXPRESSING FACT OR POSSIBLE FACT

Here we are dealing with simple conditions, statements of actual or thinkable conditions under which the statement in the main clause would be true. The ordinary indicative verb forms are used here, generally after the subordinating conjunction **IF**:

If the signal light is red, you know that you cannot go on.

He will be there, **unless¹ something happens to his car.**

If he is going to take the examination tomorrow, he can join you.

If he is going, he can take his car.

Notice that future time can be expressed by the simple present or the progressive **GOING TO** construction. The verb forms in the main clause are not restricted, but auxiliaries such as **may, might, could, should**, etc. are generally used.

If the tense of the condition is future perfect, the main clause will use any one of the auxiliaries of future time:

If we have finished by noon, we (will, may, might, can, could) go.

CONDITIONAL CLAUSES EXPRESSING CONTRARY TO FACT CONDITIONS

Conditions that cannot be met, or are contrary to fact in the sense of impossibility are generally stated in the subjunctive:

If the chauffeur were here, he could (would, might) drive the car. Notice that if the condition is contrary to fact, the verb is in the **preterite subjunctive**, followed by the preterite auxiliaries: **could, might, or would**.

ADVERBIAL CLAUSES OF CONCESSION

An adverbial clause of concession is a statement in opposition to the statement of the main clause, but which does not contradict it. The introductory conjunctions are **though** or **although**; both have the same

¹UNLESS (a menos que) is equivalent to **if—not**: **unless he comes** being equivalent to **if he does not come**.

meaning. The clause of concession may either precede or follow the main clause:

Although I had read the Constitution, I could not quote from it.
He came to class regularly, though he did not pay attention.

ADVERBIAL CLAUSES OF COMPARISON AND DEGREE

Adverbial clauses of comparison are introduced by **THAN** (que, de lo que) and follow a comparative form in the main clause:

The students speak **better English than their instructor** (does).

The chorus kept **better time than the soloist** (did).

Nobody was **more** in need of money **than I** (was).

The student should be sure that he uses the right case of the personal pronoun after **THAN**; one often hears "better than **me**", but the correct form is "better than **I**", the linking verb **AM** being understood.

Degree in comparison is expressed by the **AS** _____ **AS** construction: He is not quite **as tall as** his older brother (is tall).

In the negative, written English is apt to use **SO** _____ **AS** The winter is not **so cold as** in most northern countries.

B. DRILL EXERCISES

I. Translate and account for the subjunctive when it is used:

1. Que nos diga lo que aconteció.
2. Véase capítulo III.
3. Que descanse bien.
4. Agítese bien antes de tomar.
5. Me quedo, no se queje su amigo.
6. Quién supiera hablar inglés!
7. Si Juan estuviera aquí yo se lo pidiera.
8. Ojalá (que) él no salga mañana.
9. Habló como si lo sintiera.
10. Estaban preocupados por si ella acaso estuviera enferma.
11. Si mi abuela fuera más joven bailaría esta noche.
12. No sabían si estuvieran en casa o no.
13. No creo que ella lo sepa.
14. Es preciso que él coma más.
15. La ley exige que el ciudadano pague sus impuestos.
16. Sentimos que Vd. esté enfermo.
17. No es que me queje, pero los dependientes deben trabajar.
18. (Más vale) que el profesor no nos oiga.
19. Importa muchísimo que nadie nos vea.
20. Insistió en que Vd. tuviese cuidado.
21. Si lloviese mañana, se mojaría.
22. Sea lo que fuere, será mejor quedarse en casa.
23. Si su madre hubiera estado en casa, yo la habría visto.

II. Fill the blanks with the correct form of the indicative or the subjunctive:

1. I wish he (**be**) _____ more interested in his Americanization classes.
2. If he (**go**) _____ he (**be**) _____ able to pass his tests more easily.

3. I wonder whether he (**file, perfect**) _____ his first papers yet.
4. If I (**be**) _____ you, I (**file**) _____ my first papers today.
5. He (**get**) _____ free Americanization instruction if he (**be**) _____ to go to school six hours a week.
6. If he (**follow, past perfect**) _____ the proper procedure five years ago, he (**be**) _____ a citizen now.
7. Mr. Brown (**idea of willingness**) _____ to take us to the Americanization school if he (**get**) _____ the station-wagon.
8. My only desire is that you (**be**) _____ happy as a new citizen of this country.
9. If he (**see**) _____ the commissioner before noon, he would be able to file his second papers before three.
10. If they (**go, pret. perf.**) _____ to school sooner, they (**be, neg.**) _____ so far behind now.

III. Fill the blanks with the correct form of the verb:

1. They did not tell us whether or not they (**take**) _____ the examination.
2. Have you heard if the Governor (**sign**) _____ the bill?
3. They asked if we already (**go, past perfect**) _____ to the Courthouse.
4. We wondered whether our Senator (**send, past perfect**) _____ us information about these laws.
5. Do you know whether Mr. Clark (**be, pres. perfect**) _____ in the United States very long?
6. Will you see if the textbooks (**be**) _____ here yet.
7. He inquired if anyone (**find, past perfect**) _____ the maps.
8. Mr. Robertson did not know whether they (**be**) _____ to see the Liberty Bell tomorrow or not.
9. I wonder whether the citizenship class (**meet**) _____ here next week.
10. He had been trying to learn whether he (**be**) _____ to go to Stanford next fall.

IV. Pick out the adverbial clauses in the following sentences and state their kind and function:

1. Although you may not realize it, our summer session is nearing its end.
2. Our California climate is not so extreme as it is in areas farther north.
3. A fire is as terrifying to some people as an earthquake.
4. He was willing to die for his country, though he found living for it a bit difficult.

5. Anna may not seem so brilliant as her sister Jane, but she is more charming.
6. Although we work hard, we do not always succeed.
7. Some people love animals more than they do men.
8. A woman is no older than she looks.
9. He repeated it exactly as he heard it.
10. He still speaks like a foreigner.

C. WORDS AND IDIOMS

Americanization school

affidavit	declaración escrita, llamada
to apply	solicitar
allegiance	lealtad
ancestry	linaje
application	solicitud
applicant	solicitante
attorney, lawyer	abogado, licenciado
case	pleito, juicio
citizenship	ciudadanía
certify	certificar
commissioner	comisario
court	tribunal
to file (papers)	presentar
immigration	inmigración
judge	juez
kin	parentesco, linaje
next of kin	pariente más cercano
naturalization papers	documentos de nacionalización
notary public	notario público
oath, under oath	juramento, bajo juramento
passport	pasaporte
penalty	castigo
pledge (verb)	prometer
first papers	primeros papeles, documentos personales
record	registro
renounce	renunciar
seal (noun)	sello, timbre, selladura
statute	estatuto

subject_____	súbdito
sue_____	entablar juicio
summons, subpoena_____	citación
to swear allegiance_____	hacer homenaje
void (adj.)_____	nulo
vouch_____	garantizar, atestar, fiar
witness_____	testigo

D. RESTATEMENT

In this lesson we have learned that:

- (1) mood is the way a writer or speaker regards the statement he makes as indicated by the verbal forms he uses. If he thinks of the statement as not yet fact, or doubtful fact, or contrary to fact, he may use the subjunctive mood;
- (2) in the present tense subjunctive, the S or ES of the third person singular is not added; BE is used in both numbers and all persons, and WERE in both numbers and all persons of the preterite; DO is used instead of DOES in the third person singular of DO; and HAVE instead of HAS in the third person singular of HAVE;
- (3) the subjunctive has four main uses:
 - (a) to express a condition contrary to fact,
 - (b) to express a wish,
 - (c) to express a condition of uncertainty or doubt,
 - (d) after certain verbs expressing recommendation or necessity in a formal sense;
- (4) adverbial clauses are introduced either by subordinating conjunctions or by conjunctive adverbs;
- (5) adverbial clauses are classified according to their use in the sentence as: clauses of condition, purpose, result, cause or reason, manner, concession, comparison or degree, time, and place.

Lesson Eighteen

TOPICS: Adverbial clauses of purpose, result, cause or reason, manner, time, place.

A. GRAMMAR

ADVERBIAL CLAUSES OF PURPOSE

Purpose clauses are introduced by **SO THAT** or simply **THAT**. In written English **IN ORDER THAT** is often used:

The choir comes to church early **in order that** it may practice.
Speak louder **so that** we can all hear you.

He remained after church **that** all might consult him who wished.

Notice that the adverbial clause of purpose usually follows the main clause.

Present tense in the main clause is followed by **may** or **will** preceding the simple verb form:

We walk rapidly so that we **may** arrive before the service begins.

Preterite tense in the main clause is followed by **might** or **would** preceding the simple form:

We walked rapidly so that we **might** arrive before the service began.

ADVERBIAL CLAUSES OF RESULT

Result clauses are introduced by **SO THAT**, **SUCH THAT**, **SO**, and **THAT**. The most commonly used connective is **SO**, or **SO—THAT**:

They came early, **so they had** a choice of seats.

His voice was **so** low **that only** a few heard the sermon.

They charged **such** a high price **that nobody would** buy.

Notice that **SO THAT** and **SUCH THAT** in result clauses are usually separated as in the last two sentences above.

SO is used in ordinary conversation to introduce result:

I was taught to be polite, **so** I said thank you.

ADVERBIAL CLAUSES OF CAUSE OR REASON

Clauses of cause or reason are introduced by **AS**, **BECAUSE**, **FOR**, and **SINCE**. **AS** is one of the most frequently used connectives in English and has many functions: it may express manner, degree, time (in the sense of **while**), and cause. The student should use it only when he is sure of its function. The following sentences illustrate the versatility of **AS**:

(manner) He speaks **just as** he was taught.

(degree) He speaks **as well as** he can.

(time) The telephone rang **as** I was coming up the steps.

The radio kept playing **as** we studied our lesson.

(cause) We turned off the radio, **as** we had to study.

AS is the most colloquial in its usage:

As the day was warm, we took off our coats.

SINCE is slightly more formal:

Since the day was warm, we took off our coats.

BECAUSE is the formal word of introduction:

Because the day was warm, we took off our coats.

FOR, which may also begin a clause of cause, is also a more formal word.

It differs from the other connectives in implying evidence for the statement made. Notice that, unlike clauses introduced by **AS**, **SINCE**, or **BECAUSE**, clauses beginning with **FOR** follow the main clause:

We took off our coats, **for the day was warm**.

ADVERBIAL CLAUSES OF MANNER

Clauses of manner are introduced by **AS**, **AS IF**, **AS THOUGH**. **LIKE** is a colloquial connective, to be used only when the clause it introduces leaves the verb to be understood:

She looks **like** her sister (looks).

The young marine took to life at sea **like** a duck (takes) to water.

ADVERBIAL CLAUSES OF TIME

Time clauses begin with the following words: **after**, **as**, **as long as**, **as often as**, **as soon as**, **before**, **till**, **until**, **when**, **whenever**, **while**, **since**.

Of the words listed, those in black type, as we observed in Lesson XI, all may introduce adjective clauses. **When**, also, may introduce a noun clause.

Notice the order of time clauses:

- (a) Clauses introduced by **after**, **before**, **when**, **while** may occur either before or after the main clause: We went into the church **when the bell rang**. **When the bell rang**, we went into the church.
- (b) Clauses introduced by **till** or **until** usually follow the main clause: He sat there **until** the anthem began.

ADVERBIAL CLAUSES OF PLACE

Where and **wherever** may introduce adverbial clauses of place:

He can go **where** he likes.

Jack dropped his hat **wherever** he took it off.

Stand **where** you will not be seen.

B. DRILL EXERCISES

Exercise I. Pick out the adverbial clauses and explain their uses:

Last Sunday we decided to attend church in one of the old California missions. We left San Francisco at nine-thirty so that we could reach the mission in Palo Alto in plenty of time for the eleven o'clock mass. Ordinarily, we would have driven down, but because of gas-rationing we decided to take the train.

As we arrived about twenty minutes ahead of time, we had a few minutes to enjoy the delightful old church. It was as if one had suddenly stepped back into California's romantic Spanish past. After exploring the lovely gardens surrounding the mission, we went into church just as the bells were ringing. As soon as we were inside, we were caught up by the romantic-religious spirit of the Spanish-Catholic atmosphere. The kindly faced priest made a pleasant picture as he stood in the morning sunlight before the altar.

Our friends were surprised to learn that the mission had been standing since the days when California belonged to Spain. As we wanted to know more about the mission, we waited until the Father came into the garden after the service. He told us the story of Father Junipero Serra while we were on the very spot where Father Serra once stood.

As long as I live I shall remember that Sunday. As a matter of fact, we decided to come down to church whenever the weather permitted. We all agreed that we didn't know where we would ever find a more truly Spanish mission—unless we went to Mexico or some country further south.

C. WORDS AND IDIOMS

Sunday in California

absolve_____	absolver
altar (main)_____	altar (mayor)
archbishop_____	arzobispo
bishop_____	obispo
candlesticks_____	candeleros
cathedral_____	catedral
choir_____	coro
church_____	iglesia
collection (church)_____	limosna
communion_____	comuni3n
confession_____	confesi3n
confessional_____	confesionario
cross_____	cruz
cross oneself_____	persignarse
diocese_____	di3cesis
host_____	hostia
to kneel_____	arrodillarse
mass_____	misa
nun_____	monja
order_____	la orden
parish_____	parroquia
penance_____	penitencia
pray_____	orar
prayer book_____	libro de misa
to preach_____	predicar
priest_____	sacerdote, cura
processional_____	procesi3n
pulpit_____	p3lpito
sing_____	cantar
sins_____	pecados
take communion_____	comulgar
wine_____	vino

APPENDIX I

MECHANICS OF WRITTEN ENGLISH: PUNCTUATION, SPELLING, SYLLABICATION.

PUNCTUATION IN GENERAL

Punctuation helps us to get the exact meaning of what we read by emphasizing or setting off certain words or phrases, by keeping certain related words together, and, in general, by making visual the grammatical structure and relationships within the sentence.

Punctuating our writing is valuable, but it can be overdone. Too many marks of punctuation are as bad as too few. The tendency today is toward a minimum of punctuation.

Obviously, the more complex your sentence structures are, the more punctuation you will need. One cannot avoid writing complex sentences, but one should remember that a "streamlined" complex sentence will need fewer marks of punctuation than one burdened with subordinate clauses and phrase modifiers.

THE TWELVE MOST USED MARKS OF PUNCTUATION

. period	" "	quotation marks
: colon	'	apostrophe
; semicolon	-	hyphen
, comma	—	dash
? question mark	_____	underlining
! exclamation point	()	parentheses

The period has two chief uses:

- it occurs at the end of every sentence that is not a question or an exclamation: That is a fact.
- it is used after abbreviations:
Dr. King is here.

The colon is a formal mark, usually emphatic, directing attention to what follows. It has four chief uses:

- at the end of a statement to introduce an example, a list of items, or explanatory material summarized,
- after formal salutations in letters,
- before a long quotation,
- to separate hours from minutes in expressions of time in figures.

The student should avoid the use of a colon before a subjective complement. Example: not **The three officers are:** but **The three officers** are as follows:

The semicolon marks a degree of separation nearly as great as that indicated by the period. Its two chief uses are as follows:

- to separate coordinate clauses when no connecting word is used, or when the connective is a conjunctive adverb: **however, moreover, nevertheless, consequently**, etc.
- to separate units of a long sentence that contains smaller elements separated by commas.

The comma marks the slightest degree of separation of sentence elements; nearly half of all punctuation marks are commas. Its chief uses should be noted carefully; they are as follows:

- (a) to separate closely related coordinate clauses unless they are short,
- (b) to separate coordinate clauses joined by the conjunctions **BUT** and **FOR**,
- (c) after a long subordinate clause preceding a main clause,
- (d) before a subordinate clause following a main clause when the subordinate clause is not closely related in thought to the main clause,
- (e) in lists and series when the coordinated words are not separated by the conjunction **AND**,
- (f) before adjective modifiers in a series, except before the adjective preceding the noun when the meaning is not cumulative,
- (g) to set off non-restrictive clause or phrase modifiers,
- (h) to set off interrupting and parenthetical elements, including conjunctive adverbs such as **HOWEVER**, **THEREFORE**, when used parenthetically,
- (i) after a long subject with numerous modifiers,
- (j) to avoid ambiguity or double meaning.

The question mark expresses grammatical completion in the sentence which it closes, but indicates that a reply is expected. It is not used after "courtesy" questions in correspondence: Would you write me again if I can be of further service.

It is never used in indirect questions:

(direct) He asked, "Where can I park my car?"

(indirect) He asked where he could park his car.

The exclamation point is used after an emphatic interjection, and after phrases, clauses, and commands that are exclamatory. This is the least used of the end-stop marks and always implies emotion. **Caution:** use it sparingly.

The quotation marks in English differ from those in Spanish, the same mark being used at the beginning of the quotation as at the end. In giving a long quotation the marks are usually omitted. In addition to their use for direct quotations, they are used as follows:

- (a) to enclose titles of books, periodicals, etc., in place of italics,
- (b) to set off a word or words considered separately rather than as a part of the sentence: The word "**check**" has two spellings. Italics serve the same purpose.

The apostrophe is used to indicate (a) the possessive case of nouns and indefinite pronouns, (b) the omission of one or more letters or figures in a contraction, (c) in plurals of figures, letters of the alphabet, and words set off specifically: His "**three's**" look like "**eight's**".

The hyphen is used in the following ways:

- (a) to mark the division of syllables at the end of a line,
- (b) to separate certain compound words from their prefixes, coordinate parts, or suffixes,
- (c) to separate compound numerals from 21 to 99, and all fractions except **one half**,
- (d) indicating the "in-law" family relationship: son-in-law, father-in-law, etc.

The student should consult the dictionary as to syllabication and the specific use of the hyphen in compounds.

The dash, like the comma, may be used to separate small units within the sentence. It is abrupt and emphatic. It may be used:

- (a) to mark a sudden change or turn of thought,
- (b) before a summarizing statement (less formal than the colon),
- (c) to set off parenthetical material informally.

The student is cautioned not to use the dash when more specific marks are needed.

Underlining may be used in the following ways:

- (a) to call attention to any word or element in the sentence,
- (b) to indicate in long-hand, expressions put in italics in printed material: titles of books, articles, etc.,
- (c) to mark a foreign word or phrase.

Parentheses are used to enclose words, phrases, clauses or whole sentences that add to the clearness of a statement without coming within the essential grammatical framework of the sentence.

SPELLING ENGLISH WORDS

The spelling of English is famous for its difficulties, even among English-speaking students. It is particularly difficult for Spanish speaking students. Spanish words are spelled, in general, as their sounds would indicate, and the vowels and consonants present fewer variations than in English. Spanish sounds are more consistently represented by alphabet letters than is the case in English.

Psychologists tell us that English-speaking students misspell the words in their own language for one of two reasons: they either fail to **see** the words, or they fail to **hear** (pronounce) them. Every individual in remembering anything depends mainly on either his visual or his aural memory. Aural memory is not of much assistance to the Spanish-speaking student in spelling English words; indeed, it often leads him astray. He spells a word as he "sounds" it; or, he may confuse an English word with its Spanish cognate, the spelling of which is just enough different from the English to confuse him.

SUGGESTED STRATEGY FOR MASTERING ENGLISH SPELLING

We suggest the following procedures to Spanish-speaking students who wish to defeat this treacherous adversary:

I. **VISUALIZE**. Write difficult words, spelled correctly, as many times as may be necessary to fix them in your memory.

II. **PRONOUNCE**. Speak the words over, being sure that no syllable is slurred or omitted.

III. **NOTE DIFFERENCES**. Distinguish between English and Spanish words in which the spelling is similar but not identical.

IV. **MEMORIZE**. Learn by heart and apply, the few rules for English spelling which have no, or few, exceptions.

RULES FOR SPELLING ENGLISH WORDS CORRECTLY

I. When **ie** or **ei** is pronounced **ee** [i], put **i** before **e** except after **c**. This rule applies to about five hundred words:

(i before e) believe, piece, niece

(except after c) receive, deceit, ceiling, conceive

Exceptions are **seize**, **weird**, **neither**, **leisure**, and a few others.

II. Words ending in **one** consonant after one stressed vowel double the consonant when a suffix is added beginning with a vowel. The common suffixes are: **ing, er, ed, est, age, ance, ary, en, ence, ery, ess, ior, ish, ist, y**. This rule applies to about three thousand words. There are no exceptions.

III. Words ending in silent **e** drop the **e** before a suffix beginning with a vowel. This rule applies to about two thousand words.

IV. After a consonant, **Y** changes to **I**; after a vowel, the **Y** remains. In adding a suffix to a **Y** word, notice whether a vowel or a consonant comes just before the **Y**. When a vowel precedes, the **Y** remains; when a consonant precedes the **Y**, the **Y** changes to **I**. This rule is particularly helpful in forming plurals of nouns, tense endings of verbs, and in comparing adjectives.

Exceptions: Notice that we keep the **Y** before **ING**: studying, carrying, hurrying. Notice, also, that **laid, paid, and said** are words in which **Y** after a vowel does not remain **Y**.

CAPITALIZATION

Capitals are more frequently used in English than in Spanish. In English we capitalize the pronoun (first person singular) **I**, names of languages, names of months, and days of the week.

Capitals are used in English as follows:

- (a) to begin a sentence;
- (b) to begin proper names, derivatives of proper names, and abbreviations of them;
- (c) to begin titles preceding the name, or other words used as an essential part of a proper name: He is Mr. Jones, President of North College;
- (d) in the titles of books, articles, stories, plays, etc. (except the articles **A, AN, and THE**, and conjunctions and prepositions within the title).

The student should avoid unnecessary capitals.

SYLLABICATION

Whenever possible avoid the syllabication of a word at the end of a line. This is easier to do in longhand than in typing. When a break is necessary, break the word between syllables; both the divided parts should be pronounceable. Words of one syllable; **asked, thought, watched** should not be divided at all. A single letter is not allowed to stand by itself. Do not divide a word ending in **ED** unless the **ED** is pronounced as a separate syllable.

English syllables are sometimes difficult to determine; when in doubt consult a dictionary. Notice that English, unlike Spanish, tends to separate syllables functionally rather than phonetically: **romant-ic**, in contrast to **ro-mán-ti-co**.

DRILL MATERIAL

I. Perfect the following paragraph by supplying capitalization and punctuation where necessary:

On thursday april 10 at 10 20 a m dr brown and mr dubois set out for san francisco in dr browns buick. Just as they turned in the direction of the bay bridge at the corner of mac arthur blvd and san pablo ave they heard a tooting of horns a squeaking of brakes and then a terrific crash

they reached the intersection in time to see two cars collide. mr dubois a frenchman and excitable by nature hurried toward the accident shouting is anyone hurt. no one here said one man as he pulled himself with some difficulty out of a badly damaged car and my wife is o k too.

Your wife is all right said the doctor and almost at the same moment pulled a gun and shot the man. Three months later interested witnesses of the accident and the murder read the following headline in the tribune dr brown is acquitted. After a frantic expensive and difficult search dr brown had found her husband only to kill him in a moment of complete desperation.

APPENDIX II

DECEPTIVE COGNATES

The Latin-American student is aware that English has countless words which have the same origin and the same root as the Spanish equivalents. Such words are known as cognates.

Although the recognizing of true cognates is of unquestioned value to the student of English, the over-use of cognates leads to unnatural language. The derivations in the English lexicon are predominantly Teutonic. Students who give undue preference to words of Latin or Romance language origin will acquire a florid, polysyllabic speech which lacks the simplicity and directness of English. This text has consciously omitted reference to true cognates so as to limit the natural temptation to over-indulge in them.

Furthermore, the Latin-American must guard against other pitfalls presented by English words which superficially resemble Spanish words. These words are not genetically related and may not be used to translate each other.

By far the most treacherous of "false friends" are those words etymologically related, but which may connote something entirely foreign to the original root. They are deceptive cognates. Indiscriminate use of deceptive cognates may cause misunderstanding, amusement, and embarrassment. In cases of doubt always consult a dictionary.

A FEW COMMON DECEPTIVE COGNATES FOUND IN CURRENT AMERICAN USAGE ¹

ENGLISH-SPANISH

ACTUAL VERDADERO. The actual situation is not known.
AGGRAVATE IRRITAR. Not always "Agravar", "to exaggerate", "become grave", "irritate". He aggravates me with his silly laugh (colloquial).
ALUMNUS GRADUADO de una escuela o universidad. See "alumno".² He is an alumnus of Cornell University.
ANCIENT ANTIGUO. See "anciano". Athens is an ancient city.
TO APPLY TO DIRIGIRSE A. Not always "aplicarse a". He has to apply to the President.

¹We are not giving accents in typed capital letters.

²In Spanish—English section, which follows.

ASSIST AYUDAR. See "asistir". Ask her to assist you.
 BACHELOR SOLTERO. Not always "bachiller". If he doesn't marry now he will always be a bachelor.
 BARRACKS (plural) CUARTEL. See "barraca". Soldiers are housed in barracks.
 COMPLEXION TEZ, CUTIS (de la cara). She had a very fair complexion.
 CONTEST (verb) CONTENDER, DISPUTAR. Implies disagreement. The candidate contested the election.
 CONTEST (noun) DISPUTA, CONCURSO, TORNEO. There will be an athletic contest today.
 CUP TAZA. See "copa". I used to drink two cups of coffee for breakfast.
 DECENT (colloquial) REGULAR, ACEPTABLE, as well as "DECENTE". INDECENT is always INDECENTE. They gave him a decent meal.
 DEVISE PROYECTAR. See "divisar". They devised a new plan.
 DISGRACE DESHONRA. See "desgracia". He was in disgrace after the fraud was discovered.
 DISGUST ASCO, REPUGNANCIA. See "disgusto". That disgusts me.
 DORMITORY INTERNADO (un edificio). Mills students live in dormitories.
 EXIT SALIDA. See "éxito". Please use the exit to the right.
 EXCITING EXALTADO, EMOCIONANTE. See "excitante". The movie was exciting.
 GENTLE MANSO, SUAVE. See "gentil". This dog is gentle.
 GRAND (colloquial) MAGNIFICO. Their new house is grand.
 IDIOM MODISMO. Rarely "idioma". This idiom has no exact equivalent in Spanish.
 IGNORE PASAR POR ALTO, DESCONOCER. I met her on the street, but she ignored me.
 INFANT NIÑO. Not "infante". They have three infants.
 INFORMAL DE CONFIANZA, INTIMO. The dinner was informal.
 INTEND PENSAR, PROPONERSE. See "entender". I intend to speak to her about it.
 LARGE GRANDE. There was a large tree in the yard.
 LECTURE CONFERENCIA. See "lectura". We went to a lecture last night.
 MAYOR ALCALDE. See "mayor". Who is the mayor of this city?
 PARENTS PADRES. See "parientes". My parents are living.
 PROCURE CONSEGUIR. See "procurar". They procured reservations.
 QUESTION PREGUNTA. Not always "cuestión". They asked many questions.
 REALIZE DARSE CUENTA. Rarely "realizar", "fulfill". Do you realize that it's getting late?
 RECTOR CURA, PARROCO. Not generally used in the United States to denote heads of colleges or universities. He is rector of St. Mark's Episcopal Church.

REFRAIN (verb) DESISTIR. Please refrain from talking.
 REFRAIN (noun) ESTRIBILLO. See "refran". The audience joined in singing the refrain.
 SANE (legal) CUERDO. See "sano". He was pronounced legally sane.
 SENSIBLE RAZONABLE. See "sensible". That was a sensible thing to do.
 SHOCK (noun) SUSTO, SOBRESALTO. See "chocar", "choque". The news was a shock to us.
 SCHOLAR ERUDITO. Ramón Menéndez y Pelayo was a great scholar.
 SPADE PALA, AZADA. See "espada". He dug the garden with an old spade.
 SUCCEED TENER EXITO, also SEGUIR. See "suceder". He succeeds in getting good grades.
 VASE JARRO, FLORERO. See "vaso". The vase of flowers tipped over.
 VICIOUS DEPRAVADO, MALIGNO, BRAVO. See "vicioso". Their dog is very vicious.
 VILLAIN BELLACO. See "villano". There is usually a villain in every melodrama.
 WAGON CARRO. See "vagón". The pioneers crossed the plains in wagons.

SPANISH-ENGLISH

ALUMNO STUDENT.
 ANCIANO AN OLD PERSON.
 ASISTIR TO BE PRESENT.
 AUDITORIO AUDIENCE. Rarely "auditorium", "teatro", "sala".
 BARRACA SHACK.
 CAPRICHOSO OBSTINATE, as well as CAPRICIOUS.
 CARBON COAL, as well as CARBON.
 CONDUCTOR MOTORMAN.
 CONFRONTAR COMPARE, as well as CONFRONT.
 CONSIDERAR TO SYMPATHIZE WITH, as well as CONSIDER.
 COPA GOBLET.
 CHOCAR (verb) COLLIDE, as well as SHOCK.
 CHOQUE (noun) COLLISION, as well as SHOCK.
 DESGRACIA MISFORTUNE.
 DISCRETO INGENIOUS, WITTY, CLEVER, as well as DISCREET.
 DISGUSTO ANNOYANCE.
 DIVISAR TO PERCEIVE INDISTINCTLY.
 EDITOR PUBLISHER, as well as EDITOR.
 EDUCACION BRINGING UP, as well as EDUCATION.
 EMBARAZADA PREGNANT, as well as EMBARRASSED.
 ENTENDER UNDERSTAND.
 ESPADA SWORD, SPADE only in reference to playing cards.
 EXCITANTE STIMULATING.
 EXITO OUTCOME (usually successful).

GENTIL GRACEFUL.
 GRACIOSO (adj.) PLEASING, FUNNY, as well as GRACEFUL,
 GRACIOUS.
 GRACIOSO (noun) COMEDIAN.
 GRATO PLEASING, PLEASANT. Not always "grateful".
 INDIANO Generally one who makes his fortune in America and then
 returns to his native land. ("INDIAN" is "INDIO").
 LECTURA READING.
 MAYOR (military) MAJOR
 OFICIO TRADE, EMPLOY. Rarely "office".
 ORACION SENTENCE, PRAYER.
 PARIENTES RELATIVES.
 PROCURAR TO TRY, as well as TO GET, PROCURE.
 PROPIEDAD PROPRIETY, as well as PROPERTY.
 REFRAN PROVERB.
 RESISTIR TO ENDURE, BEAR, STAND, as well as TO RESIST.
 See "soportar".
 REVELAR TO DEVELOP (a film), as well as REVEAL.
 ROMANCE A BALLAD, LYRIC.
 SALUDAR TO GREET, as well as SALUTE.
 SANO HALE, HEALTHY, SOUND.
 SENSIBLE SENSITIVE.
 SIMPATICO NICE, LIKEABLE.
 SITUACION A POSITION, JOB, as well as LOCATION.
 SOPORTAR figuratively, BEAR, STAND, PUT UP WITH, as well
 as TO SUPPORT.
 SUCEDER TO HAPPEN.
 TENDER TO SPREAD OUT.
 VASO GLASS.
 VAGON COACH.
 VICIOSO HAVING BAD HABITS.
 VILLANO RUSTIC, PEASANT.

ESSENTIALS OF
AMERICAN SPEECH

Essentials of American Speech

I. Introduction to, and Discussion of, the Language	1
II. Analysis of, and Drill Material on Individual Speech Sounds	

Consonants

(p)	pea	20
(b)	be	22
(t)	tea	25
(d)	do	29
(k)	key	32
(g)	go	35
(f)	fee	38
(v)	vine	40
(θ)	thin	43
(ð)	then	45
(s)	see	48
(z)	zoo	51
(ʃ)	shoe	54
(ʒ)	rouge	56
(h)	heat	58
(tʃ)	chin	60
(dʒ)	judge	62
(m)	me	65
(n)	no	68
(ŋ)	sing	71
(l)	light	73
(hw)	whale	76
(w)	wail	78
(j)	yes	80
(r)	read	81

Vowels

(i)	eat	85
(ɪ)	it	87
(e)	ate	90
(ɛ)	bet	91
(æ)	at	93
(ɑ)	father	95
(ə)	awe	97
(o)	oat	100
(ʊ)	book	102
(u)	boot	103
(ɜ)-(ɝ)	bird, perverse	105
(ə)	sofa	107
(ɒ)	father	109
(ʌ)	but	111

Diphthongs

(aɪ)	by	113
(aʊ)	house	115
(ɔɪ)	boy	117
(ju)	music	119
(ɪə)	hear	121
(ɛə)	hair	123
(ʊə)	poor	125
(əʊ)	pour	126

I. Introduction to, and Discussion of, the Language

In order to learn a new language one must:

LEARN TO LISTEN ATTENTIVELY AND OBJECTIVELY. One can read a language and read about a language, and still not “hear” a language. Ear training is as important in language training as it is in music training.

LEARN TO REPRODUCE WHATEVER ONE HEARS; learn to reproduce the individual sounds, the sounds in combination with other sounds, and the rhythmic patterns of the language.

LEARN THE BEHAVIOUR OF THE LANGUAGE; learn how the sounds are made, how they behave under varying circumstances, and the particulars of the rhythm of the language.

This material will follow most language and speech books in using phonetics. Phonetics is the study of speech sounds—the sounds alone, in combination with other sounds, and in connected speech. Since English spelling is not very helpful, various phonic (or sound) alphabets which provide one distinctive visual symbol for each distinctive sound in the language have been devised. The alphabet used here is a slight modification of the one devised by the International Phonetic Association (IPA).

The human speech mechanism is capable of producing a wide variety of sounds, but each language has selected a limited number of these sounds for practical use in speech. There are sounds which are common to both Spanish and English, and there are also sounds which occur in only one of the languages. For example, the [a] occurs in both languages, but the fricative *b* occurs only in Spanish and the [r] occurs only in English.

The English sounds listed on page two represent a phonemic alphabet. Each symbol represents a sound group or *phoneme*—a group of closely related sounds which are distinctive from all other sound groups in the language. Since any sound is influenced by and influences surrounding sounds, as we speak we produce many variations of the phonemes, but all the variations are still recognized as the one phoneme. In Spanish the initial *d* differs from the medial and the final, but all are said to be *d*—all belong to the *d* phoneme. In English the [d] in [bəd] differs slightly from the [d] in [bend], but both sounds are in the [d] phoneme. The [s] in [si], [mɪstə], and [bʌs] all differ slightly, but they are not distinctive and are all represented by [s]. If [z] were substituted for the [s] in [bʌs], we should have a different word: [bʌz]; if [z] were substituted for the [s] in [si], we would have a different word: [zi].

The sounds [a], a sound mid-way between [ɑ] and [æ], and [ɒ], a sound mid-way between [ɑ] and [ɔ], have not been included in this alphabet, because we feel that they are phonetic (non-distinctive variations on the phonemes [ɑ], [æ], and [ɔ]) rather than phonemic (distinctive elements in the language). Both [a] and [ɒ] are used in English, and in some dialects are phonemically distinctive, but in general they are not. Whether one says [hɑf], [hæf] or [haf], one still means “half”; whether one says [dɒg], [dɔg] or [dɒg], one still means “dog”. On the other hand, if one says [bʌt]

or [bɒt] for “bat”, he ceases to mean “bat”. (If he says [bɒt], he may mean “bought”; some people pronounce “bought” as [bɒt].)

The usefulness of the phonic symbols depends on the accuracy of the association between the visual symbol and the acoustic character of the sound. Unless there is an auditory picture of the [b], the symbol is meaningless. Unless one has an auditory picture of the word [mæp], the phonic transcription is of little more practical value than the spelling “map”. However, if one knows that the vowel in “map” is the same as the one in “cat”, “bat”, and “sat”, then he has a sound association, and a sound-visual association when he recognizes that the symbol for the vowel is [æ]. The phonic alphabet provides an adequate visual-auditory vocabulary.

Obviously the easiest way to form the proper visual-auditory association is through hearing each symbol given its proper sound, and then reproducing each sound and symbol until the association is firmly established. The production of individual sounds which are common to one's native language and the language to be learned offers no problem to the student, but new sounds and the behaviour of both old and new sounds must be learned by a combination of mimicry and a study of how the sounds are made and how they behave under varying circumstances.

PHONIC ALPHABET

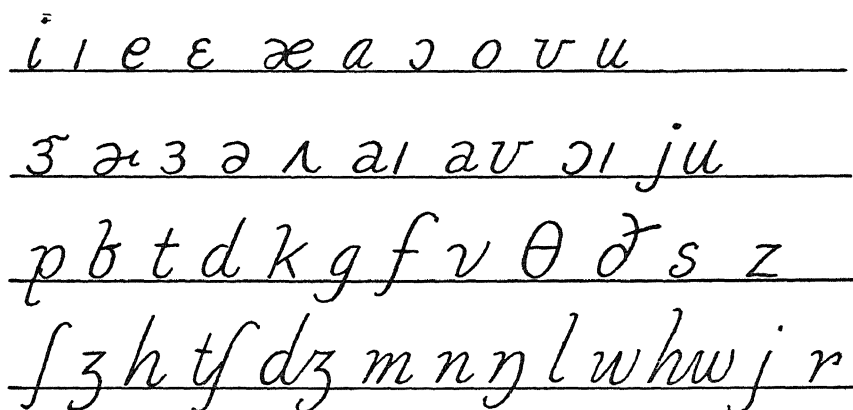
Vowels		Consonants	
[i]	eat	[p]	pea
[ɪ]	it	[pi]	
[e]	ate	[b]	be
[æ]	bet	[bi]	
[æ]	at	[t]	tea
[ɑ]	father	[ti]	
[ɔ]	awe	[d]	do
[o]	oat	[du]	
[ʊ]	book	[k]	key
[u]	boot	[ki]	
[ɜ]	bird, perverse	[g]	go
[ə]	father	[go]	
[ɜ]	bird, perverse	[f]	fee
[ə]	sofa	[fi]	
[ʌ]	but	[v]	vine
		[θ]	thin
		[ð]	then
		[s]	see
		[z]	zoo
		[h]	heat
		[ʃ]	shoe
		[ʒ]	rouge
		[tʃ]	chin
		[dʒ]	judge
		[m]	me
		[n]	no
		[ŋ]	sing
		[l]	light
		[hw]	whale
		[w]	wail
		[j]	yes
		[r]	read

Diphthongs

[aɪ]	by	[baɪ]
[aʊ]	house	[haʊs]
[ɔɪ]	boy	[bɔɪ]
[ju]	music	[mjuzɪk]
[ɪə]	hear	[hɪə]
[eə]	hair	[heə]
[ʊə]	poor	[puə]
[əə]	pour	[pəə]

¹Without “[r] flavor.”

All phonic symbols and transcriptions should be enclosed in brackets. Phonic symbols should be impersonal; therefore it is desirable to print them so as not to confuse them with alphabetical symbols. Phonic symbols are never capitalized. The following will indicate the relative height of each symbol:



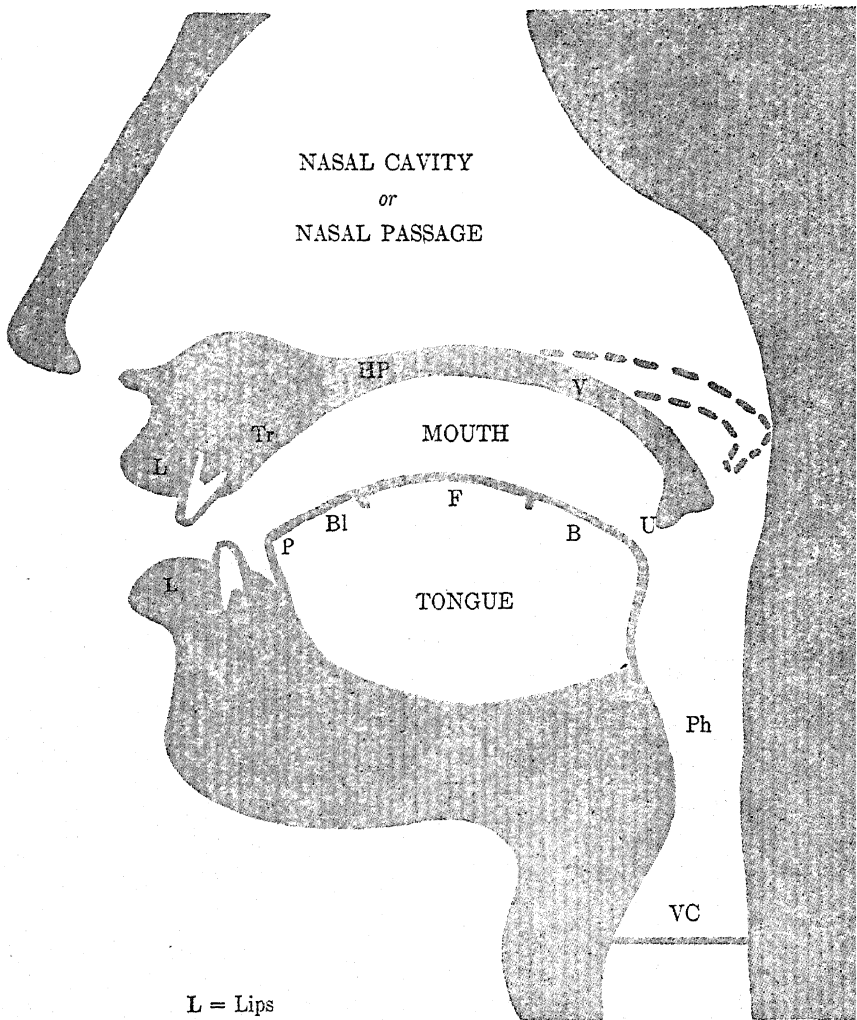
We do not use phonic symbols for Spanish sounds. Spanish sounds used in this discussion are italicized.

The “raw material” for speech sounds, the breath or air stream, is expelled from the lungs and forms meaningful symbols for communication by various adjustments of the larynx, the resonance cavities, and the organs of articulation.

For the most part, the vibrations which we interpret as sound are produced in the larynx. The larynx is composed of a number of cartilages and lies at the top of the trachea or windpipe. (The Adam’s Apple is the common name for one of the cartilages—the thyroid cartilage.) Attached to the back of the thyroid cartilage are the two arytenoid [*æri'tinɔrd*] cartilages. Stretching from the arytenoids to the front of the thyroid cartilage, are the vocal folds or cords. The space between the folds is termed the glottis. As the air stream is forced up the trachea, it strikes the vocal cords. By means of intricate muscular action, the vocal cords are manipulated to assume a variety of positions. In simple exhalation the vocal cords are apart, the glottis is open, and the exhalation is not audible. In the production of sound, the vocal cords are in some degree approximated; the outgoing breath striking the cords sets them in vibration—and sound is produced.

The sound (the vibrations) is amplified in selected resonance chambers or cavities—the most important of which are the pharynx, the nasal cavity, and the oral cavity. Resonance is mainly dependent on the size and shape of the cavity itself and the size and shape of the opening of the cavity. For example, the vowel sounds are differentiated quite definitely by alterations in the size and shape of the mouth proper and by the size and shape of the lip-opening. (Note the difference in sound (resonance) between [*a*] and [*i*].)

DIAGRAM OF THE SPEECH ORGANS



L = Lips
Tr = Teethridge
HP = Hard Palate
V = Velum (soft palate)
U = Uvula
Ph = Pharynx
VC = Vocal Cords

Tongue
P = Point
Bl = Blade
F = Front
B = Back

—Drawing by Louise Eberhart

The amplified sound is next made into speech sounds by means of the organs of articulation. For English the articulators are:

The tongue: the *point* or tip; *blade*, including the point and extending back a little; the *front*, extending from the blade to the middle; and the *back*, the remaining part of the tongue.¹

The teeth: the upper teeth are more "active" than the lower.

The teethridge: the upper teethridge is more "active" than the lower.

The lips: the lower lip is more "active" than the upper.

The hard palate: the hard part of the roof of the mouth.

The velum (soft palate): the soft part of the roof of the mouth which can be adjusted to aid in closing off the opening into the nasal cavity.

The articulated vibrations are carried to the brain by way of the auditory mechanism, and are there interpreted as meaningful sounds.

Speech sounds may be classified in several ways.

I. General emission of air stream.

A. **Consonant:** a speech sound in which the outgoing air stream, voiced or voiceless, is first stopped and then released, or so hindered that some degree of friction is introduced.

B. **Vowel:** a speech sound in which the resonance of the outgoing voiced air stream is modified by action of the tongue and lips, but in which there is comparatively little obstruction to the air stream.

C. **Diphthong:** a speech sound in which one vowel glides into another to form a new sound, distinct from the original vowel elements.

II. Action of the vocal cords.²

A. **Voiced:** a speech sound in which the vocal cords are vibrating.

B. **Voiceless:** a speech sound in which the vocal cords are apart, the glottis open.

All vowels and diphthongs are voiced; the following is a list of voiced and voiceless consonants:

Voiced	Voiceless	Voiced	Voiceless
[b]	[p]	[m]	[]
[d]	[t]	[n]	[]
[g]	[k]	[ŋ]	[]
[v]	[f]	[w]	[hw]
[ð]	[θ]	[j]	[]
[z]	[s]	[r]	[]
[ʒ]	[ʃ]	[]	[h]
[dʒ]	[tʃ]		

¹In the discussion of individual sounds the term *middle* of the tongue has also been used. *Middle* is understood to incorporate the front-section of the back of the tongue and the front of the tongue.

²One may test for this characteristic by placing his fingers on the thyroid cartilage (Adam's Apple), and ascertaining if vibrations are or are not present.

III. Dominant resonance.

A. **Oral**: a speech sound in which the resonance is dominantly oral—in which the opening into the nasal cavity is partially closed.

B. **Nasal**: a speech sound in which the resonance is dominantly nasal—in which the opening into the nasal cavity is open.

(There are only three legitimate nasals in English: [m], [n], [ŋ]; all other sounds are oral.)

IV. Organs of articulation involved.

A. Lips [p], [b], [m]

B. Lips, tongue-back, velum, glottis [w], [hw]

C. Lips, teeth [f], [v]

D. Tongue-blade, teeth [θ], [ð]

E. Tongue-point, teethridge [t], [d], [n], [l]¹

F. Tongue-blade, tongue-front, teethridge, palate [ʃ], [ʒ], [tʃ], [dʒ]

G. Tongue-point, palate [r]

H. Tongue-front, palate [j]

I. Tongue-back, velum [k], [g], [ŋ]

V. Manner of articulation.

A. **Stops**: speech sounds in which the outgoing air stream is stopped momentarily and then released in an explosive manner [p], [b], [t], [d], [k], [g]

B. **Fricatives**: speech sounds in which the outgoing air stream is hindered by a narrowing of the passage so that some degree of friction is introduced: [f], [v], [θ], [ð], [s], [z], [ʃ], [ʒ], [h]

C. **Affricates**: speech sounds in which the outgoing air stream is first stopped and then released causing friction: [tʃ], [dʒ]²

D. **Sonorants**: speech sounds which depend totally upon their voiced quality. A voiceless [m], [n], [ŋ], or [l] becomes a fricative.

E. **Glide (semi-vowel)**: speech sounds in which the outgoing air stream is hindered slightly initially, but is immediately released into the vowels [u], [i], or [ə]: [w], [j], [hw], [r].

Thus each consonant can be accurately described. For example:

[p]—voiceless lip stop.

[m]—nasal lip sonorant.

[v]—voiced lip teeth fricative.

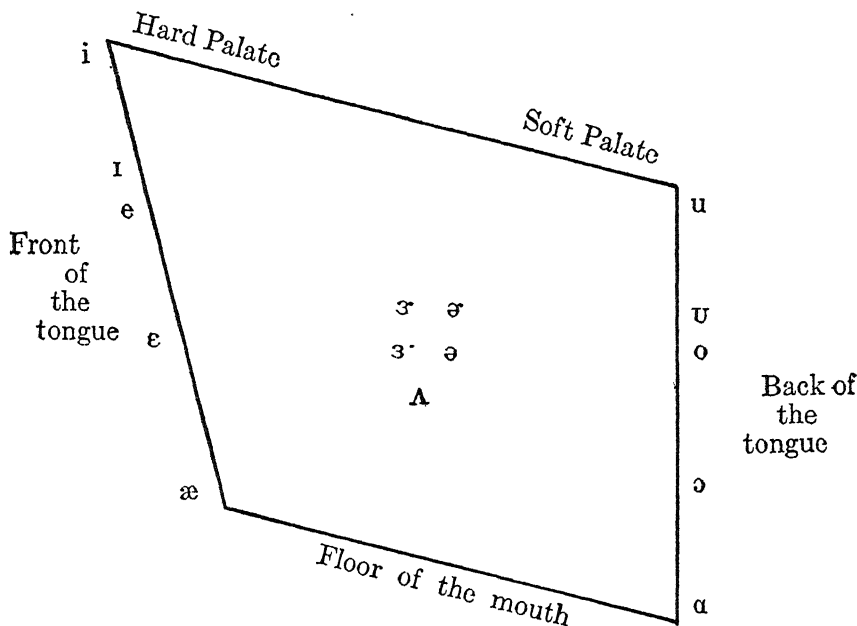
Because vowel sounds are less definite than consonants in their formation, they do not lend themselves easily to classification. All vowels are voiced; all English vowels are oral. We can observe in *general* the behaviour

¹Velum should be added for "dark" [ɫ].

²Any stop followed by a fricative [ps], [bz], etc., becomes an affricate, but [tʃ] and [dʒ] are the only phonemically distinctive affricates in English.

of the organs of articulation—particularly the tongue and lips—but we cannot be very definite about their activity. We must depend on the acoustic character (the resonance) of the sound rather than on the acoustic character plus clearly observed muscular action.

The action of the tongue in the production of vowels is very important—particularly its position forward or backward, the degree of its elevation, and the part of the tongue playing the dominant role. Various schematic methods have been employed in discussing the action of the tongue. The absolute accuracy of such diagrams is to be questioned, but they do indicate *comparative* positions and movements of the tongue in vowel production.



The shape of the oral cavity, as manifested in the shape of the lip-opening, in the production of vowels can be observed with some accuracy. We may say that the back vowels [ɑ], [ɔ], [o], [ʊ], and [u], employ degrees of rounding and protrusion of the lips; [ɛ], [e], [ɪ], and [i] employ degrees of lateral spreading of the lips; and [ʌ], [ɜ], [ɔ̣], [ə], [ə̣], and [æ] employ the neutral position for the lip-opening.¹

Thus vowels may be classified in the following manner:

high-front [i]

lower high-front [ɪ]

high-back-round [u]

lower-high-back-round [ʊ]

¹Neutral position: that position of the jaw, lips, and tongue which is achieved by the mere release of tension in the jaw; the jaw in its most relaxed position.

higher mid-front [e]	mid-central [ɜ], [ə], [ɜ], [ə]	mid-back-round [o]
lower mid-front [ɛ]		high-low-back-round [ɔ]
low-front [æ]	low mid-central retracted [ʌ]	low back [ɑ]

Vowel quantity—or length—is not significant in American English.¹ Under varying circumstances any vowel may assume various degrees of quantity. In general [i], [a], [e], [o], [ɔ], [ɜ], and [ɜ] are longer than [ɪ], [ɛ], [æ], [ʊ], and [ʌ], and in general English vowels are longer (and therefore more likely to become diphthongized) than Spanish vowels.

In English syllable division in spelling and in speaking are not always the same. In Spanish a single consonant sound (including *ch*, *ll*, *rr*) is pronounced with the following vowel. Consonant combinations occurring between vowels are usually separated, unless the second consonant is *l* or *r*, in which case there is no separation. In English speech the syllable division is dependent upon the sonority of the sounds involved. Since the vowels are most sonorous, a vowel (alone or with a consonant) is the distinguishing factor or peak of the syllable. To illustrate, the word “casa” is the same in syllable division in both languages: “ca-sa”, but “general” differs: (Sp.) “ge-ne-ral”, but (Eng.) “gen-er-al”.

The most sonorous of the consonants: [m], [n], [l], [r] can form syllables in unaccented position if no vowel intervenes between the preceeding consonant and them.² When a vowel *sound* does intervene, it becomes the peak of the syllable. Since it is very difficult to judge accurately whether the [ə] is heard in unaccented syllables in which [m], [n], [l], [r] figure, for our purposes the transcriptions of “blossom” as [ˈblasəm] and [ˈblasm], of “button” as [ˈbatən] and [ˈbatn] of “bottle” as [ˈbatəl] and [ˈbatl] and of “butter” as [ˈbatər] and [ˈbatr] are synonymous. Care must be taken, however, to move rapidly from the preceding consonant into the syllabic sound, and to remember that the syllable is unaccented. The pronunciations [blasəm], [batən], [batəl], and [batar] or [batr] should not be used.

Even though one may be able to reproduce accurately the individual phonemic sounds of a language, one is still said to have an “accent”, if he retains the rhythmic pattern³ of his native tongue. Alteration in one’s speech rhythm is difficult, but certain changes are necessary and possible.

Accent, the stress or power given one syllable over surrounding syllables in a word of more than one syllable, is of prime importance in the rhythmic pattern. Visually, in phonic transcription, accent is indicated by [ˈ] before the syllable for primary (strongest) stress, and [,] before the syllable for secondary (second in power) stress. Unaccented syllables are not indicated by a mark. When it is necessary to indicate a tertiary accent, it is marked by [ˌ] before the syllable. Vocally, accent is indicated in several ways: (1) by increased volume on the accented syllable (or syllables), (2) by contrasts

¹Vowel quantity means duration and should not be confused with oft-heard expressions like “long e” (“me”) and “short e” (“met”). The difference here is not in quantity, but in sound; “me” is really [mi] and “met” is really [met].

²Syllabic [m], [n], [l], [r] are indicated phonically as [m], [n], [l], [r].

³There are minor rhythmic variations in the several dialects in American English, and between American English and British English.

in pitch level between the accented and less strongly accented syllables, and (3) by lengthened duration of the accented syllable or syllables.

All words have at least one main accented syllable. Some two syllable words have so-called even-stress—both syllables are given approximately equal stress: 'home-'made, 'well-'fed, 'thir'teen. Secondary accent occurs in three main classes of words: (1) a—compound nouns, in which the first accented syllable is given primary accent and the second is given secondary accent: 'con,tract, 'di,gest, 'ob,ject; b—compound verbs, in which the first accented syllable is given secondary accent and the second is given primary accent: ,con'trast, ,di'gest, ,ob'ject; (2) words in which the meaning is made clearer by a secondary accent: 're,read, 're,act; and (3) words of three or more syllables in which the "natural" rhythm of speech provides the principle of alternating stress: ,refu'gee, ,guaran'tee, ,recom'mend. In words of many syllables we find not only primary and secondary accents, but also tertiary.

In many long English words, notably those of Latin derivation, the phenomenon of free accent is employed; that is, the accented syllables vary as the form of the word changes from the root. Note the alteration in accent in: 'consti,tute, ,consti'tution, ,consti'tutional, ,constitution'al-ity, ,consti'tutionally.

In other long English words free accent has been replaced by recessive accent, in which the primary accent has become fixed on the first syllable of all forms of the word, as in 'hate, 'hateful, 'hatefulness.

In general English accent is recessive while Spanish accent is progressive; English tends to be accented at the beginning of the word—on the first or second syllables; Spanish tends to be accented at the end of the word—on the final or penultimate syllables. The prevalence of recessive accent in English is due to the fixed accent of Teutonic languages as opposed to the shifting accent of languages derived from Latin. About 70% of English words are of Teutonic derivation.

The following lists of words may be useful for rhythmic drill. They include common words which may prove difficult for the Spanish speaking student. More exhaustive lists may be compiled from the drill material on the individual sounds. We suggest that the student note carefully the descriptive remarks on each list and the vowel of the syllable receiving the primary accent, and then read the words, exaggerating at first the difference between the strongly accented and less strongly accented syllables.

Two Syllable Words (Accent on First)

[i]	[ɪ]	[e]	[ɛ]	[æ]
creature	dismal	cadence	censure	banquet
precept	figure	papal	entrails	madame
precinct	insight	facial	preface	palate
regal	instance	paper	sterile	valor
meaning	instincts	able	empty	action
Peter	pretty	apron	any	angry
easy	rigor	acre	enter	after
eagle	villain	agent	entrance	apple

[ɑ]	[ɔ]	[o]	[ʊ]	[u]
contact	altar	grocer	sugar	frugal
sonnet	cornice	notice	butcher	ruthless
army	awkward	poem	roofing	foolish
artist	author	program	bookish	shooting
ardent	awning	boulder	fuller	rumor
argue	awful	open	looking	truly
arson	often	over	cookies	roofing
arbor	auto	only	cushion	fooling
[ɜ]	[ʌ]	[aɪ]	[aʊ]	[ɔɪ]
colonel	comfort	client	outer	boiling
fervent	nothing	libel	flower	poison
thorough	usher	lion	counting	voices
urban	upper	tyrant	towel	joyous
urgent	uncle	idle	founder	pointing
earthly	utter	timely	shouting	toiling
early	ugly	lighter	coward	boyish
curtain	mother	shyly	plowing	oyster
[ju]	[iə]	[ɛə]	[ʊə]	[ɔə] - [oə]
bureau	dearest	airy	tourist	pouring
murals	yearly	daring	surely	boring
union	weary	careful	poorly	roaring
beauty	fearful	rarely	touring	morning
duty	nearly	wearing	boorish	soaring
music	hearing	fairly	Moorish	mourning
fewer	cheerful	sharing	poorest	dormer
youthful	queerly	tearing	surest	border

Two Syllable Words (Accent on Second)

[i]	[ɪ]	[e]	[ɛ]	[æ]
receipt	within	campaign	attend	forbade
conceive	enlist	debate	condemn	withstand
believe	eclipse	insane	resent	collapse
reprieve	desist	relate	withheld	command
deceive	resist	proclaim	relent	demand
perceive	persist	persuade	accept	supplant
receive	permit	portray	allege	unpack
secrete	dismiss	champagne	commend	enhance
[ɑ]	[ɔ]	[o]	[u]	
cretonne	because	disposed	ado	
resolve	withdraw	repose	uproot	
unlock	recall	below	aloof	
becalm	redraw	encroach	untrue	
dissolve	unwrought	promote	reroute	
apart	rewash	alone	uncouth	
agog	untaught	remote	protrude	
begot		suppose	peruse	

[ɜ] deserve
preserve
return
unhurt
unfurl
defer
refer
prefer

[ʌ] consult
result
rebuff
unloved
untucked

[aɪ] reside
resign
preside
decide
awhile
contrive
benign
confined

[aʊ] arouse
without
resound
endow
around
allow
avow
pronounce

[ɔɪ] ahoy
adroit
destroy
annoy
employ
enjoy
deploy
recoil

[ju] review
revue
renew
refuse
amuse
profuse
diffuse
misuse

[ɪə] austere
revere
appear
arrears

[ɛə] prepare
despair
repair
compare

Three Syllable Words (Accent on First)

[i] theatre
theory
deity
meteor

[ɪ] influence
imminent
impudent
infinite

[e] savory
agency
atheist
Avery

[ɛ] embassy
heretic
rhetoric
empathy

[æ] annual
casual
faculty
accurate

[ɑ] architect
politic
popular
chocolate

[ɔ] - [ɔə] orchestra
orient
ornament
ordinance

[o] olio
grocery
hosiery
copious

[u] cruelty
nucleus
rudiment
ludicrous

[ɜ] earthliness
mercury
virtuous
currently

[ʌ] company
government
ultimate
ruffian

[aɪ] diary
hyacinth
dynasty
rivalry

[aʊ] counselor
countenance
cowardice
outwardly

[ɔɪ] royalty
boyishly
poisonous
noisily

[ju] dutiful
beauteous
unity
funeral

[ɪə] cheerfulness
tearfulness
fearfulness
weariness

[ɛə] carefulness
airiness
carelessness
sparingly

Three Syllable Words (Accent on Second)

[i] entreaty
torpedo
demeanor
receiver

[ɪ] collision
decision
exhibit
physician

[e] occasion
complacent
oasis
persuasive

[ɛ] digestion
director
oppressive
possession

[æ] abandon
enamel
examine
financial

[ɑ]	[ə]-[əə]	[o]	[u]-[ju]
demolish	absorption	promotion	solution
remonstrance	explorer	demotion	producer
accomplice	hydraulic	commotion	consumer
embody	recorder	explosive	renewal
[ɜ]	[ʌ]	[aɪ]	[aʊ]
commercial	consumption	horizon	empower
encircle	production	incisive	denouncer
unworthy	reduction	incisor	renouncer
diversion	autumnal	proviso	

Three Syllable Words

(Primary Accent on Third; Secondary on First)

guarantee	chiffonier	picturesque
refugee	financier	recommend
premature	reproduce	ascertain

Four Syllable Words

(Primary Accent on First; No Secondary)

intimacy	heroism	variable	lamentable
miniature	memorable	accuracy	navigable
despotism	preferable	actually	obstinacy

Four Syllable Words

(Primary Accent on First; Secondary on Third)

mediator	speculative	commentary	mercenary
legislative	adversary	stationary	architecture

Four Syllable Words

(Primary Accent on Second; No Secondary)

conspicuous	eventual	immaculate	incurable
habitual	executive	inanimate	atrocious

Four Syllable Words

(Primary Accent on Third; Secondary On First)

inquisition	supposition	sentimental	accusation
proposition	elemental	diminution	compensation
recognition	indigestion	dissolution	education

Accent or syllabic stress has comparatively little semantic connotation. On the other hand, the relation between accented and unaccented words in a group of words, a phrase, indicates meaning. In the communication of ideas a word is to a phrase as a syllable is to a word, and a phrase is to a sentence as a word is to a phrase. It is possible to indicate the relative importance of a word in a phrase and of a phrase in a sentence in the same manner in which we have indicated the importance of the syllable in the word—through alterations in volume, pitch, and duration. However the rules of sense-stress or emphasis are much more flexible than those of accent, and are dependent on both logical and emotional meaning intended,

and on the individual speaking. In *general* the following statements can be made:

Nouns, verbs, adjectives, and adverbs are *usually* given more stress than other parts of speech. The relation between noun and verb, noun and adjective, verb and adjective, etc. within a given sentence is still dependent on meaning intended. For example, note how the meaning alters with changes in emphasis in the following:

The small 'girl ran rapidly toward the ,door.

The 'small girl ran 'rapidly toward the ,door.

The small girl 'ran ,rapidly toward the door.

Auxiliary verbs are ordinarily not emphasized.

I am 'coming.

The class has 'started.

Pronouns, prepositions, conjunctions and articles are *usually* given less stress than other parts of speech. (This too is dependent on meaning.)

'Ask them in.

'Look in the ,postbox.

'Mary and 'John

The 'class has ,started.

For special meanings, usually meanings colored by emotion, there may be exceptions to the above statements. For example: "Ask 'them in"—indicating that certain people are to be invited in, while others are to remain outside.

In the following drill material on sense-stress, it is suggested that the student strongly emphasize the indicated words—not forgetting, however, that such words may not necessarily be the only ones to which stress is given.¹

Nouns:

1. There is the 'dog.
2. The 'child went away.
3. The 'boy ate the 'cake.
4. Jack ran down the 'street.
5. I want a 'glass of 'water.
6. He came to the 'city.

7. 'George Washington was 'president.
8. She slept all 'morning.
9. Tony left the 'room.
10. Do you have a 'match?

Verbs and auxiliary verbs:

1. 'Wait for me.
2. 'Give me a book.
3. He 'ran away.
4. I 'object.
5. He 'washed the windows.
6. He 'slammed the door and 'ran down the steps.
7. He 'came; he 'saw; he 'conquered.

8. The phone will 'ring.
9. He was 'singing.
10. They had 'gone.
11. I 'wish you would 'go.
12. He 'said he could 'play.
13. I 'thought the baby was 'crying.
14. I 'saw that the others were 'working.

¹Additional sentences may be compiled from the drill material on the individual sounds.

Adjectives:

1. Pronounce the 'first word.
2. Come to the 'back door.
3. The 'blue purse is mine.
4. Bring me a 'ripe apple.
5. Did you ask for a 'sharp pencil?
6. I want a 'new book.

Adverbs:

1. They walked 'slowly down the street.
2. She laughed 'gleefully.
3. I am 'particularly careful.
4. They came 'often.
5. He plays the piano 'too.
6. We will go 'tomorrow.

7. 'Two men in 'brown suits came in.
8. I saw the 'young woman get on the 'last bus.
9. Will you hand me that 'big 'red book?
10. He has a 'long 'pointed nose.

7. He reads 'too 'rapidly.
8. She spoke 'sharply to the child.
9. Please speak 'softly.
10. He 'solemnly opened the letter.

Following the statement made about pronouns, prepositions, conjunctions, and articles on page thirteen, *unstress* the capitalized words in the following drill material.

Pronouns:

1. HE saw ME.
2. Mary heard IT.
3. Please phone ME.
4. WE are going.
5. Shall I leave?
6. Can YOU knit?

7. THEY are going out.
8. Tell THEM to wait.
9. Will YOU go with US?
10. Jack and I are playing with THEM.

Prepositions:

1. He drove TO town.
2. There are ten OF them.
3. He came FROM New York.
4. Please come INTO the room.
5. It is ON the table.
6. He works AT the store.
7. She ran FROM the kitchen TO the porch.

8. I am going TO the party WITH them.
9. He reached FOR the cup ON the shelf.
10. I am AT the house ON Main Street.

Conjunctions:

1. The dog AND the cat were on the steps.
2. I want the red OR the white one.
3. I want a dog, BUT I can't have one.
4. He is leaving BECAUSE he is tired.
5. We must leave by ten FOR the bus leaves then.

6. George AND Margaret, John AND Betty, AND Mr. AND Mrs. Smith were there.
7. Use baking-powder OR soda.
8. He is coming, BUT he won't be here in time.
9. He must EITHER study OR fail the examination.
10. The Browns AND we are going, BUT the Martins are staying home.

Articles:

1. THE car broke down.
2. A bell rang.
3. Have AN apple.
4. THE answer is final.
5. Do you want A quarter?
6. Do you expect AN answer?

Vowels in unaccented positions in words and in phrases lose some of their strength and adopt so-called weak forms: For example:

“the” pronounced by itself—[ði]

“the” in the phrase, “the man”—[ðə mæn] or [ði mæn]
and

“have” pronounced by itself—[hæv]

“have” in the phrase, “have some”—[hæv sʌm]

“have” in the phrase, “have some ‘apples’”—[hæv səm 'æpəlz]

The most used weak form for vowels is [ə], although [ɪ] and [ʊ] are also employed. The choice of [ə] as the most common weak vowel is natural; the production of [ə] requires the least expenditure of vocal energy. In a great many instances we probably do not produce a “pure” [ə], but produce an [ə] flavored with the sound of the original strong vowel. Thus for [ði] we may produce [ð] plus a vowel sound made somewhere between the [ə] and the [i].

The following is a partial list of weak vowel forms:

<i>Spelling</i>	<i>Strong</i>	<i>Weak</i>	<i>Spelling</i>	<i>Strong</i>	<i>Weak</i>
Articles:			Conjunctions:		
a	[e]	[ə]	and	[ænd]	[ənd] [nd]
an	[æn]	[ən]	as	[æz]	[əz]
the	[ði]	[ðə] [ðɪ]	but	[bʌt]	[bət]
Pronouns:			for	[fɔə]	[fə]
he	[hi]	[ɪ] [hɪ]	or	[ɔə] [oə]	[ə]
her	[hɜː]	[hə]	than	[ðæn]	[ðən]
she	[ʃi]	[ʃɪ]	that	[ðæt]	[ðət]
his	[hɪz]	[ɪz]	Verbs:		
some	[sʌm]	[səm]	am	[æm]	[əm]
that	[ðæt]	[ðət]	are	[ɑə] [ar]	[ə]
them	[ðem]	[ðəm]	can	[kæn]	[kən]
your	[jʊə]	[jʊə] [jə]	do	[du]	[də] [dʊ]
you	[ju]	[jʊ] [ɪ]	had	[hæd]	[həd]
Prepositions:			has	[hæz]	[həz] [əz]
at	[æt]	[ət]	shall	[ʃæl]	[ʃəl]
by	[baɪ]	[beɪ] [bə]	should	[ʃʊd]	[ʃəd]
for	[fɔə]	[fə]	was	[wɒz]	[wəz]
from	[frʌm]	[frəm]	were	[wɜː]	[wə]
of	[əv] [ʌv]	[əv]			
to	[tu]	[tə] [tʊ]			
on	[ʌn] [ɔn]	[ən]			
in	[ɪn]	[ən]			

When we speak or when we listen, we do not speak or hear individual speech sounds or even individual words; we do speak and hear groups of sounds, one blending into the other. Every speech sound is influenced by

and influences all surrounding sounds. This phenomenon is termed assimilation.

Probably assimilation is based on economy of effort. In all muscular activity we choose the method which provides us with maximum efficiency with the least expenditure of energy. Such an energy-saving device in language depends on social usage and on the necessity for clarity of expression, and varies somewhat with different periods in the language. When accepted assimilation is ignored, one's speech becomes labored and pedantic; when assimilation is accepted too enthusiastically, one's speech becomes slovenly and lacking in clarity.

Whether a sound is voiced or voiceless, oral or nasal, whether it is a consonant (stop, fricative, affricate, sonorant, glide) or a vowel or diphthong, and the organs of articulation involved in the production of the sound—all these factors influence the way in which a sound may be changed by assimilation. In [kʌts], the voiceless [k] becomes voiced as it blends into the voiced [ʌ]; the voiced [ʌ] becomes less voiced as it blends into the voiceless [t]. In [sʌm], the [ʌ] tends to become more dominantly nasal as it blends into the [m]. In [ʃʊz] the [ʃ], which is not necessarily rounded, is rounded in anticipation of the rounded [u], and [z] is probably made with the back of the tongue in or near the [u] position.

Specific remarks could be made about any sound followed by or preceded by any other sound. The following remarks made about the behaviour of stops in connected speech are typical:

When a stop is doubled, there is a prolongation of the time between the closure and the release, rather than two separate closures and releases. Not ['bæt-tɪŋ], but ['bætɪŋ].

When one stop is followed by another, the closure is made for the first stop and then released into the position for the second stop. Not [stap-tɪ], but [staptɪ].

When a stop is followed by [l], the closure is held for an instant, and then released "laterally"—in the [l] position. Not ['bat-l], but ['batəl]¹

When a stop is followed by [m], [n], [ŋ], the closure is held for an instant, and then the opening into the nasal cavity is opened, and the nasal is emitted. Not ['tok-n], but ['tokən]²

When a stop is followed by a fricative, it becomes an affricate; the closure is held an instant and then released into the fricative position. Not [hæt-s], but [hæts].

Assimilation accounts for the change which occurs when "n" is followed by "k" or "g" in which the "n" becomes [ŋ]. Not [blŋk], but [blŋk].

The unpleasant nasality too often associated with American speech, is partially caused by the influence of [m], [n], and [ŋ] on surrounding vowels. "Man" should be [mæn], not [mæŋ].

Assimilation also accounts for the omission of and addition of sounds, and partially for the substitution of one sound for another. For example, "bend" [bend] is often heard as [ben], and "asked" [æskt] is often pronounced as [æst]. Consonant combinations offer a particular problem, especially when the consonants are physiologically close, as in [mɪsts], and

¹See p. 8.

²Ibid.

[lɪspz]. In most instances vowels are interpolated between consonants, as in the pronunciation of "athlete" [æθəlit].¹ (Assimilation accounts too for the interpolation of [r] between vowels heard in certain dialects in American English.) The best example of legitimate substitution is found in the substitution of the weaker [ə], [ɪ], or [ʊ] for stronger vowels in unaccented position.

Phonetic drills should be focused not only on individual sounds, but also on sounds in their relation to surrounding sounds—particularly when consonants are combined with other consonants.

The third contributing factor in rhythm is intonation, melody, or general pitch movement. It is obvious that the pronunciation of individual speech sounds and the handling of accent and emphasis (sense stress) influence intonation. The better one's sense of English accent and emphasis, the more English is one's intonation.

Like emphasis, intonation is closely allied to meaning, and is somewhat dependent on the intended logical and emotional connotation and on the individual speaking. Although syllabic pitch is not significant in English, (it is, of course, significant in all tonal languages—like Chinese). English does employ pitch movement to express meaning. Because each syllable can be given an intonation, each word, each phrase, each sentence is a combination of intonation patterns and each sentence has a general overall intonation.

Within the general intonation patterns of a language there are innumerable individual differences. It is therefore difficult to visualize and symbolize intonation patterns accurately, and to date no completely satisfactory method of notation has been devised. In general the following remarks can be made about American intonation.²

Simple affirmative or imperative sentences usually take a downward intonation.

Questions which can be answered with "yes" or "no" take an upward intonation.

Questions requiring a statement in answer, usually take a downward intonation. (This includes questions employing "who", "why", "what", "where" and "how", and questions in which alternatives are presented to the listener.)

Sentences involving words or phrases listed one after the other:

If the intended meaning is that the speaker knows in advance everything he is going to list, each word or phrase takes an upward intonation, with the exception of the final one, which takes a downward one.

If the intended meaning is that the speaker does not know in advance everything he is going to list, all words or phrases take upward intonations.

The less important words or phrases in a sentence are spoken in a pitch contrasting with the general pitch level of the sentence; that is, the important elements are emphasized. For example, the parenthetical phrase is usually spoken at a lower pitch level than the surrounding phrases.

¹However, [æθlit] is the accepted pronunciation.

²See footnote 3, page 8.

In summary, downward intonation usually indicates completeness of thought; upward intonation usually indicates incompleteness of thought. The conditional sentence illustrates both intonations:

If it is going to rain, ↗ I can't go. ↘

When he comes, ↗ I'll go. ↘

In the following drill material on intonation, the student should follow the arrows:

Affirmative and Imperative sentences:

1. I am. ↘
2. I am going. ↘
3. I am going away. ↘
4. I am going away tonight. ↘
5. Bring the book. ↘
6. Bring me the book. ↘
7. Bring me the book on the table. ↘
8. Bring me the book on the table when you come. ↘
9. The grapes are ripe. ↘
10. The house is on the hill. ↘
11. Be quiet. ↘
12. Phone me at noon. ↘
13. Good morning. ↘
14. We have dinner at seven. ↘
15. Turn over. ↘
16. The car is in the garage. ↘

Questions which may be answered with "yes" or "no":

1. Did he come? ↗
2. Are you reading? ↗
3. Did he see you? ↗
4. Is that clear? ↗
5. Is he ill? ↗
6. Won't it be here in time? ↗
7. Ready? ↗
8. Aren't you listening? ↗
9. Will it be more expensive? ↗
10. Going? ↗

Questions requiring a statement in answer:

1. When did he come? ↘
2. What are you reading? ↘
3. Where did he see you? ↘
4. What section is not clear? ↘
5. How is he? ↘
6. When will you be ready? ↘
7. Why aren't you listening? ↘
8. What time does the bus leave? ↘
9. How much is it? ↘
10. Who is driving? ↘
11. Is she coming up ↗ or going down? ↘
12. Did you see the movie ↗ or the play? ↘

13. Are you going to the city↗ or to the country?↘
14. Did you read *Romeo and Juliet*,↗ *Midsummer Night's Dream*,↗ or *Much Ado About Nothing*?↘
15. Will you work Monday↗ or Tuesday?↘

List of words or phrases—completed:

1. I want apples,↗ pears,↗ and bananas.↘
2. He slammed the door,↗ turned the key,↗ and ran down the steps.↘
3. We went through Chicago,↗ Omaha,↗ Ogden,↗ and Reno.↘
4. Bring me pen,↗ paper,↗ and writing pad.↘
5. He turned on the light,↗ walked across the room,↗ and sat down at the desk.↘

List of words or phrases—uncompleted:

1. I want apples,↗ pears,↗ and bananas—↗
2. He slammed the door,↗ turned the key,↗ ran down the steps—↗
3. We went through Chicago,↗ Omaha,↗ Ogden,↗ Reno—↗
4. Bring me pen,↗ paper,↗ and writing pad—↗
5. He turned on the light,↗ walked across the room,↗ sat down at the desk—↗

Parenthetical phrases:

1. Mary, *the maid*, answered the door.
2. This, *my friend*, is important.
3. He came, *they told me*, just in time.
4. This dress, *she says*, is all-wool.
5. Wealth, *to him*, means nothing.

II. Analysis and Drill Material on Individual Speech Sounds

CONSONANTS

[p]

Classification: Voiceless lip stop

Production:

Articulatory Adjustment:

Vocal cords: apart

Opening into nasal cavity: closed

Complete closure of the lips, followed by the sudden opening of the lips

Acoustic Character:

Vibrations resulting from the sudden opening of the closure, releasing the air stream¹

Comparison with Spanish:

The main difference between the Spanish *p* (*pera*, *papa*) and the English [p] is that the English [p] is usually followed by a puff of unvoiced air resembling the English [h].²

[p] in initial position (particularly in accented syllables) carries definite aspiration.

[p] in final position usually does not carry aspiration—except perhaps at the end of a phrase.

English spellings:

p: pot, pat, pit, pay, top, cap, step, tip

pp: supper, apple, pepper, hopped

gh: hiccough

Behaviour of the sound:

[p] is silent when followed in the same syllable by:

t: ptomaine, ptosis

n: pneumatic, pneumonic, pneumonia

s: psalm, psychology, pseudo

[p] is also silent in receipt, raspberry, cupboard

DRILL MATERIAL

I. Produce [p] in isolation, employing marked aspiration:

[p^h, p^h, p^h, p^h, p^h, p^h ———]

II. Alternate [b] with [p]: [b, p, b, p, b, p ———]³

III. Combine [p] with [e, i, aɪ, o, u]

[pe, pi, paɪ, po, pu]

[ep, ip, aɪp, op, up]

[epe, ipi, aɪpaɪ, opo, upu]

¹The auditory perception of the release of the air stream is accepted as the sound.

²In broad phonic transcription this phenomenon of aspiration is not indicated.

³The remaining exercises assume the use of aspiration.

IV. [p] words:

Initial		Final		Medial	
pea	[pi]	heap	[hip]	open	['oʊən]
pit	[_____]	hip	[_____]	apple	[_____]
pay	[_____]	ape	[_____]	upper	[_____]
pet	[_____]	pep	[_____]	pupil	[_____]
pat	[_____]	map	[_____]	rapid	[_____]
pot	[_____]	mop	[_____]	supper	[_____]
paw	[_____]	hope	[_____]	suppose	[_____]
pole	[_____]	hoop	[_____]	maple	[_____]
put	[_____]	soup	[_____]	paper	[_____]
pool	[_____]	twirp	[_____]	happen	[_____]
perch	[_____]	up	[_____]	people	[_____]
pellagra	[_____]	pipe	[_____]	papa	[_____]
perhaps	[_____]	dupe	[_____]	upon	[_____]
pup	[_____]	keep	[_____]	happy	[_____]
pie	[_____]	tip	[_____]	shopper	[_____]
pout	[_____]	cape	[_____]	pepper	[_____]
point	[_____]	cap	[_____]	stupid	[_____]
pew	[_____]	chop	[_____]	ripping	[_____]
pier	[_____]	soap	[_____]	mopping	[_____]
pear	[_____]	loop	[_____]	roping	[_____]
poor	[_____]	wipe	[_____]	pauper	[_____]
pour	[_____]	wrap	[_____]	typical	[_____]

V. Common phrases:

mop pail tip top apple pie step up peace pipe
sharp point pork chop carpet sweeper

VI. Distinguishing [b] from [p]:

be—pea	rib—rip	rabid—rapid
bit—pit	cab—cap	ribbing—ripping
bay—pay	pub—pup	robing—roping
bet—pet	mob—mop	mobbing—mopping
bat—pat	bob—bop	bobbing—bopping
buy—pie	tab—tap	harbor—harper

VII. [p] sentences:

1. You may pat my pony.
2. She made a paper cap.
3. Will you pass the potatoes?

4. Pat paid him for the top.
5. The poor pony pulled on the rope.
6. The carpet sweeper picks up pieces of paper.
7. We had apple pie for supper.
8. Mr. Partridge said that the picture was superior.
9. The people stood by the pool.
10. Peter left his cap in the cab.
11. We had peas and beets for supper at the Browns'.
12. Will you bring your hoop when you come to the park?

VIII. [p] blends:

pl-	pr-	-lp	-rp
play	pray	help	harp
please	prim	yelp	carp
plow	presto	scalp	sharp
place	price	pulp	corpus
plume	proud	kelp	carpenter
plea	prose	gulp	warp
plenty	prune	Alp	harpy
plant	priest	whelp	scorpion
plaid	prompt	sculp	warping
plump	promise		sharpen
-pt	-mp;-mpt	sp-;-spt	-ps
apt	bump	spoon	lips
rapt	bumped	spread	sips
tapped	pump	spot	trips
capped	pumped	lisp	rips
topped	trump	crisp	stoops
slept	trumped	wisp	cups
crept	slump	asp	steps
accept	slumped	wasp	mops
adopt	prompt	lisped	pipes
adapt	plumped	wisped	maps

IX. Blend sentences:

1. There were plenty of plants in the plot.
2. Help me carry the kelp.
3. He praised the prose.
4. The carpenter had a sharp saw.
5. They crept down to the crypt.
6. He bumped his head on the pump.
7. Use that spoon for a spade.
8. The mops are on the steps.

[b]

Classification: Voiced lip stop

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

Complete closure of the lips, followed by the sudden opening of the lips

Acoustic Character:

Vibrations resulting from the sudden opening of the closure, releasing the air stream¹

Comparison with Spanish:

The English [b] occurs only in initial position in the word or syllable in Spanish (*voy, bello, vibora, enviar*). The Spanish sound resembling the [b] is a lip fricative, and in its non-explosive quality resembles the English lip-teeth fricative, [v]. Thus the Spanish speaking student is likely to substitute in medial or final position a sound resembling [v] for [b]. The Spanish speaking student must be made aware of how the English [b] is made—particularly with respect to its explosive quality.

English spellings:

b: box, bat, bet, bay, cob, cab, fib, web

bb: rubber, pebble, ribbon, rabbit

Behaviour of the sound:

[b] is silent:

when combined with m in the same syllable: comb, lamb, numb, limb, tomb

when followed in the same syllable by t: doubt, doubter, debt, debtor, subtle

DRILL MATERIAL

I. Produce [b] in isolation: [b, b, b, b, b, b ———]

II. Alternate [p] with [b]: [p, b, p, b, p, b ———]

III. Combine [b] with [e, i, aɪ, o, u]

[be, bi, bai, bo, bu]

[eb, ib, arb, ob, ub]

[ebe, ibi, aibai, obo, ubu]

IV. [b] words:

Initial		Final		Medial	
be	[bi]	plebe	[plib]	obey	[o'be]
bit	[———]	rib	[———]	above	[———]
bait	[———]	Abe	[———]	table	[———]
bet	[———]	ebb	[———]	ribbon	[———]
bat	[———]	tab	[———]	neighbor	[———]
box	[———]	mob	[———]	maybe	[———]
bought	[———]	daub	[———]	elaborate	[———]
boat	[———]	robe	[———]	liberty	[———]
bull	[———]	tube	[———]	number	[———]

¹The auditory perception of the release of the air stream is accepted as the sound.

boot	[_____]	herb	[_____]	tributary	[_____]
birth	[_____]	tub	[_____]	tobacco	[_____]
belong	[_____]	jibe	[_____]	sober	[_____]
Bermuda	[_____]	cube	[_____]	labor	[_____]
but	[_____]	cub	[_____]	ambition	[_____]
bite	[_____]	grab	[_____]	ruby	[_____]
bout	[_____]	gab	[_____]	tribal	[_____]
boy	[_____]	dab	[_____]	about	[_____]
beauty	[_____]	job	[_____]	baby	[_____]
beer	[_____]	knob	[_____]	rabbit	[_____]
bear	[_____]	rub	[_____]	cable	[_____]
boor	[_____]	bob	[_____]	label	[_____]
bore	[_____]	sob	[_____]	slumber	[_____]

V. Common phrases:

bat the ball	buy a bond	bad boy	big baby
Liberty Bell	ruby ribbon	boy's boot	

VI. Distinguishing [p] from [b]:

pea—be	rip—rib	rapid—rabid
pit—bit	cap—cab	ripping—ribbing
pay—bay	pup—pub	roping—robing
pet—bet	mop—mob	mopping—mobbing
pat—bat	bop—bob	bopping—bobbing
pie—buy	tap—tab	harper—harbor

VII. Distinguishing [v] from [b]:

vase—base	vie—buy	very—berry
vest—best	vow—bow	river—ribber
vat—bat	voice—boys	calve—cab
vault—ball	view—beauty	rove—robe
vote—boat	veer—beer	jive—jibe

VIII. [b] sentences:

1. Buy the baby a better bib.
2. Bait the hook and the fish will bite.
3. The boy put the ball in the boat.
4. Bob has been to Liberia.
5. Drop the crab in the tub.
6. Maybe the ribbon is on the table.
7. The boys are painting the big box.
8. Please buy some tobacco at the neighborhood store.
9. The pot of beans was boiling briskly.
10. The base of the vase is heavy.
11. The boy's voice was very harsh.
12. Tie a ribbon on the cover.
13. The bear brought her cub to the river.

14. The view from the border was beautiful.
15. Bat the ball over the river.
16. They made elaborate plans to visit the neighboring village.
17. Betty wanted the blue flowers for this vase.
18. It was evident that he planned to board the boat in the bay.
20. Maybe it will be better to travel later.
21. He put the book in his vest pocket.
22. The lumber will come down the river by boat.
23. Buy me some tobacco at the tavern.
24. He bought a novel at the bookstore.

IX. [b] blends:

bl-	br-	-bd	-bs	-rd;-rbd
blue	bread	webbed	webs	herb
black	brown	sobbed	mobs	curb
blouse	bring	rubbed	robes	curbed
bleed	bridge	robed	cubs	perturbed
blank	brief	stubbed	scrubs	Herbert
problem	brave	robbed	tubs	
blunt	vibrate	ebbed	jobs	-lb
blunder	brick	tubbed	sobs	Elbe
bluster	brash	grabbed	ebbs	bulb
blur	brindle	curbed	stubs	alb

X. Blend sentences:

1. He sobbed as he rubbed his broken toe.
2. Her new blouse is blue.
3. Will you buy some bulbs?
4. Bring some brown bread.
5. He stubbed his toe on the curb.
6. This will be a brief problem.
7. The Beauty Shop was robbed.
8. Violets bloom in the spring.
9. The brave men approached the bridge.
10. He was perturbed at their behaviour.

[t]

Classification: Voiceless tongue-point stop

Production:

Articulatory Adjustment:

Vocal cords: apart

Opening into nasal cavity: closed

Complete closure formed by the point of the tongue coming in contact with the upper teethridge, with the sides of the tongue touching the teethridge, followed by the sudden opening of the closure

Acoustic Character:

Vibrations resulting from the sudden opening of the closure, releasing the air stream¹

¹The auditory perception of the release of the air stream is accepted as the sound.

Comparison with Spanish:

There are two prominent differences between the Spanish *t* and the English [t]:

In the Spanish initial *t* (*tambien*), the closure is made by the point and sides of the tongue coming in contact with the upper *teethedge*, rather than the *teethridge*.

The English [t] is usually followed by a puff of unvoiced air resembling the English [h].¹

[t] in initial position (particularly in accented syllables) carries definite aspiration.

[t] in final position usually does not carry aspiration—except perhaps at the end of a phrase.

The Spanish speaking student must be made aware of how the English [t] is made, with respect to the organs of articulation involved in the necessary closure, the explosive quality of the sound, and the phenomenon of aspiration.

English spellings:

t: top, tap, ten, tape, pit, at, pet, ate
tt: button, mitten, attach, rattle, attack
ed: wrapped, sipped, laughed, slapped
th: Thomas, thyme, Thompson
ght: height, taught, knight, caught
pt: receipt, receipted
bt: debt, doubt, doubtful, indebted
et: indict, indictment
cht: yacht

Behaviour of the sound:

[t] is silent in the following combinations:

ftn: often, soften
stn: christen, christening
stl: thistle, castle, whistle

[t] is silent when it occurs finally in many words of French origin: buffet, depot, bouquet, crochet, sachet.

[t] is silent in: Christmas, mortgage, waistcoat

t appears in the spelling of [θ] and [ð], but does not function as a sound.

[t] figures in [tʃ]: chime, peach, ratchet

DRILL MATERIAL

I. Produce [t] in isolation, employing marked aspiration:

[t^h, t^h, t^h, t^h, t^h ———]

II. Alternate Spanish *t* with English [t]: *t*, [t], *t*, [t], *t*, [t] ———²

III. Alternate [d] with [t]: [d, t, d, t, d, t ———]

¹In broad phonic transcription this phenomenon of aspiration is not indicated.

²The remaining exercises assume the use of aspiration.

IV. Combine [t] with [e, i, aɪ, o, u]
 [te, ti, taɪ, to, tu]
 [et, it, aɪt, ot, ut]
 [ete, iti, aɪtaɪ, oto, utu]

V. [t] words:

Initial		Final		Medial
tea	[ti]	eat	[it]	auto ['oto]
tip	[_____]	it	[_____]	cotton [_____]
tame	[_____]	ate	[_____]	attic [_____]
ten	[_____]	pet	[_____]	metal [_____]
tap	[_____]	at	[_____]	button [_____]
top	[_____]	hot	[_____]	pretty [_____]
talk	[_____]	ought	[_____]	hotel [_____]
toe	[_____]	oat	[_____]	mitten [_____]
took	[_____]	foot	[_____]	rotate [_____]
too	[_____]	boot	[_____]	butter [_____]
turn	[_____]	hurt	[_____]	satin [_____]
terrify	[_____]	hut	[_____]	title [_____]
ton	[_____]	bite	[_____]	better [_____]
tie	[_____]	out	[_____]	kitten [_____]
town	[_____]	Detroit	[_____]	water [_____]
toy	[_____]	cute	[_____]	detail [_____]
tune	[_____]	heat	[_____]	motto [_____]
tier	[_____]	hit	[_____]	motor [_____]
tear	[_____]	hate	[_____]	petal [_____]
tour	[_____]	set	[_____]	matter [_____]
tore	[_____]	hat	[_____]	lottery [_____]
team	[_____]	sought	[_____]	mutter [_____]

VI. Common phrases:

tiptoe hot tea tea pot tiny tot wet towel
 tail light top hat hot water sweet tooth sweet potato

VII. Distinguishing [d] from [t]:

dip—tip	heed—heat	Eden—eaten
dame—tame	hid—hit	medal—metal
Dan—tan	aid—ate	madder—matter
doe—toe	awed—ought	herding—hurting
done—ton	said—set	biding—biting
dear—tear	bide—bite	wading—waiting

VIII. Distinguishing [θ] from [t]:

theme—team	pith—pit	ether—eater
thick—tick	faith—fate	faithful—fateful
thank—tank	death—debt	deathless—debtless
thought—taught	bath—bat	pithy—pity
thigh—tie	berth—Bert	nothing—nutting

IX. [t] sentences:

1. She takes cream in her tea.
2. The waiter served butter with the potatoes.
3. Tom took the bus into town.
4. The tail light of the auto was broken.
5. The hot water was in the tub.
6. Turn the tank toward the town.
7. It will take time to mend the tear.
8. Shall we eat outdoors too?
9. Sew the button on the tape.
10. Ted and Dan had a pet doe.
11. It takes ten minutes to get down town.
12. She tore her tan dress on the door.
13. The medal was made of metal.
14. If he has time, Mr. Thomas will repair the damaged pedal to-night.
15. He wrote a theme for Miss Thompson.
16. He thought she taught pottery.
17. They served tomatoes both times.

X. [t] blends:

tw-	tr-	st-; -st	str-
twelve	tree	stop	stray
twill	try	stay	street
twist	tray	sting	string
twinkle	troop	stray	straw
twin	treason	stupid	stroll
tweed	train	past	stride
twine	treat	just	strewed
twirl	trunk	best	strength
twig	trout	feast	strong
tweet	trinket	haste	stretch
-rt	-pt	-mpt	-ft
hurt	slept	bumped	left
flirt	crept	dumped	shift
skirt	apt	slumped	lift
blurt	rapt	trumped	tuft
spurt	snapped	pumped	soft
heart	slipped	stumped	coughed
cart	wiped	lumped	loft
smart	draped	jumped	laughed
short	tipped	plumped	daft
sport	skipped	dreamt	doffed

-cht	-nt	-kt	-lt	-ts
watched	tent	walked	guilty	cats
poached	tint	talked	gilt	beets
approached	meant	smoked	felt	hits
encroached	pent	looked	kilt	hates
slouched	sent	hooked	malt	let's
pouched	rent	locked	silt	lights
couched	want	tacked	melt	pots
entrenched	went	peeked	salt	oats
ditched	sprint	backed	halt	cuts
matched	slant	tucked	fault	boats

XI. Blend sentences:

1. The twins wore tweed suits.
2. The cavalry troops trotted toward the trees.
3. She bought a skirt and a shirt.
4. He slipped when the board dipped.
5. He dreamt that he bumped into the wall.
6. The kitten lifted the tuft of grass.
7. They were sent to their tents.
8. He smoked as he walked.
9. He felt guilty.
10. It is stupid to stop now.
11. The rats came through the gates to see the cats fight.
12. Shall we stroll up the street?
13. We watched them as they approached.

[d]

Classification: Voiced tongue-point stop

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

Complete closure formed by the point of the tongue coming in contact with the upper *teethridge*, with the sides of the tongue touching the *teethridge*, followed by the sudden opening of the closure

Acoustic Character:

Vibrations resulting from the sudden opening of the closure, releasing the air stream¹

Comparison with Spanish:

There are two prominent differences between the Spanish *d* and the English [d]:

In the Spanish initial *d* (*dinero*), the closure is made by the point and sides of the tongue coming in contact with the upper *teethedge*, rather than the *teethridge*. The intervocalic and final *d* in Spanish (*dado*, *virtud*) becomes a weak [ð]. All [d] sounds in English are made by contact with the *teethridge*. Thus the Spanish speaking student is likely to substitute a sound resembling the [ð] for the [d]—particularly if the sound occurs between vowels.

¹The auditory perception of the release of the air stream is accepted as the sound.

The Spanish speaking student must be made aware of how the English [d] is made, with respect to the organs of articulation involved in the necessary closure, and the explosive quality of the sound.

English spellings:

d: dot, deck, day, dip, aid, hid, feed, bid

dd: odd, daddy, wedding, saddle, ladder

ld: would, could, should

Behaviour of the sound:

[d] figures in [dʒ]: judge, ledge, major

DRILL MATERIAL

I. Produce [d], in isolation: [d, d, d, d, d ———]

II. Alternate Spanish *d* with English [d]: *d*, [d], *d*, [d], *d*, [d] ———

III. Alternate [t] with [d]: [t, d, t, d, t, d ———]

IV. Combine [d] with (e, i, aɪ, o, u)
 [de, di, daɪ, do, du]
 [ed, id, aid, od, ud]
 [ede, idi, aɪdaɪ, odo, udu]

V. [d] words:

Initial		Final		Medial
dee [di]		heed [hid]		odor ['odə]
dip [_____]		hid [_____]		radio [_____]
day [_____]		aid [_____]		needle [_____]
den [_____]		Ed [_____]		wedding [_____]
dad [_____]		add [_____]		soda [_____]
dot [_____]		odd [_____]		cedar [_____]
daw [_____]		awed [_____]		idea [_____]
doe [_____]		owed [_____]		ideal [_____]
do [_____]		stood [_____]		ready [_____]
dirt [_____]		who'd [_____]		shadow [_____]
deter [_____]		heard [_____]		sudden [_____]
done [_____]		battered [_____]		spider [_____]
die [_____]		bud [_____]		needless [_____]
down [_____]		I'd [_____]		meadow [_____]
doily [_____]		loud [_____]		pedal [_____]
due [_____]		void [_____]		medal [_____]
dear [_____]		you'd [_____]		ladder [_____]
dare [_____]		beard [_____]		reading [_____]
door [_____]		aired [_____]		breeding [_____]

deed [_____]	toured [_____]	Eden [_____]
did [_____]	poured [_____]	ladle [_____]
date [_____]	need [_____]	lady [_____]

VI. Common phrases:

mid-day	odd duck	Dean Davis	deep-dish
good-day	dead duck	mud dip	sudden shadow

VII. Distinguishing [t] from [d]:

tip—dip	heat—heed	eaten—Eden
tame—dame	hit—hid	metal—medal
tan—Dan	ate—aid	matter—madder
toe—doe	ought—awed	hurting—herding
ton—done	set—said	biting—biding
tear—dear	bite—bide	waiting—wading

VIII. Distinguishing [ð] from [d] and [t]:

they—day	seethe—seed	lather—ladder—latter
then—den	bathe—bade	other—udder—utter
than—Dan	scythe—side	father—fodder—[fə tər]
their—dare	wreathe—read	gather—gadder—[gætər]

IX. [d] sentences:

1. Daddy nodded his head.
2. Donald Duck is a Disney character.
3. Would Dot like to dance?
4. Ed stood on the deck.
5. Dick saw his shadow.
6. The building was dedicated yesterday.
7. The radio doesn't belong to the Dean.
8. Please dust the desk in the den.
9. Do you like deep-dish apple pie?
10. We will have tea late today.
11. He said he would walk down town.
12. Don't wade in the water.
13. Please bring the other ladder.
14. Put this disk with the others.
15. Father will sit on this side.
16. They are loading the trucks.
17. They gathered the seeds.

X. [d] blends:

dr-	dw-	-bd	-md	-vd
dress	dwell	rubbed	hemmed	lived
dry	dwarf	daubed	seemed	thrived
draw	Dwight	mobbed	creamed	served
dray	dwindle	sobbed	streamed	loved
drew	dwelling	tubbed	trimmed	moved
drip		robed	timed	shoved
drop		scrubbed	beamed	dived
drench		stubbed	deemed	caved

drink		ebbed	famed	paved
drill		grabbed	maimed	peevied
-thd	-dth	-nd	-dgd	-gd
smoothed	width	thinned	edged	begged
soothed	breadth	pinned	pledged	pegged
bathed	hundredth	screened	hedged	tagged
breathed	thousandth	sinned	nudged	dogged
mouthed		kind		sagged
writhed		mind		bagged
sheathed		mend		lagged
tithed		trend		kegged
seethed		send		legged
clothed		lend		pigged
-ngd	-ld	-rd	-zd	-dz
hanged	held	yard	crazed	buds
winged	smelled	marred	grazed	cuds
thronged	dwelled	hard	blazed	fads
donged	crawled	scarred	amazed	plods
gonged	sprawled	scared	amused	odds
wronged	gild	guard	raised	needs
belonged	hauled	pard	praised	lids
longed	felled	lard	dazed	Pods
banged	killed	barred	gazed	speeds
whanged	mauled	dared	jazzed	hoods

XI. Blend sentences:

1. The dwarf's name was Dwight.
2. The dress will dry quickly.
3. He daubed some paint on the chair.
4. She trimmed the skirt as she hemmed it.
5. They moved to Chicago and lived there for ten years.
6. He breathed with difficulty.
7. They travelled the width and breadth of the land.
8. We were forced to depend on the kindness of our host.
9. They wanted their luggage tagged.
10. The man was hanged at dawn.
11. He held the light as he crawled along the passage.
12. There was a guard in the yard.
13. They were amazed when he praised them.
14. The buds are red.
15. They plunged over the edge.

[k]

Classification: Voiceless tongue-back stop

Production:

Articulatory Adjustment:

Vocal cords: apart

Opening into nasal cavity: closed

Complete closure formed by the back of the tongue coming in contact

with the velum, with the sides of the tongue touching the sides of the velum, followed by the sudden opening of the closure

Acoustic Character:

Vibrations resulting from the sudden opening of the closure, releasing the air stream¹

Comparison with Spanish:

The main difference between the Spanish *k* (*casa*, *acudir*) and the English [k] is that the English [k] is usually followed by a puff of unvoiced air resembling [h].²

[k] in initial position (particularly in accented syllables) carries definite aspiration.

[k] in final position usually does not carry aspiration—except perhaps at the end of a phrase.

English spellings:

k: kick, key, kite, kiss, hook, book, took, joke
c: cot, cat, cake, cup
ck: lock, block, mock, knock
ch: Christmas, christen, Christ, Christian
lk: walk, talk, folk, chalk
qu; equ: liquor, lacquer, quick, acquittal
x: box, ax, ox, six, fixture, mixture

Behaviour of the sound:

[k] is silent when followed by n: knee, know, knife

[k] is silent in: victuals, indict, muscle, yacht, blackguard

x is usually pronounced [ks]:

when it precedes a consonant: texture, fixture, mixture

when stressed or partly stressed before a vowel: exercise, exigent, exorable

DRILL MATERIAL

I. Produce [k], employing marked aspiration:

[k^h, k^h, k^h, k^h, k^h, k^h ———]

II. Alternate [g] and [k]: [g, k, g, k, g, k ———]³

III. Combine [k] with [e, i, aɪ, o, u]

[ka, ki, kai, ko, ku]

[ek, ik, aik, ok, uk]

[eke, iki, aikar, oko, uku]

IV. [k] words:

Initial

Final

Medial

key	[ki]	peek	[pik]	echo	['eko]
kit	[—]	pick	[—]	acre	[—]
cake	[—]	ache	[—]	vocal	[—]
kept	[—]	peck	[—]	bacon	[—]

¹The auditory perception of the release of the air stream is accepted as the sound.

²In broad phonic transcription this phenomenon of aspiration is not indicated.

³The remaining exercises assume the use of aspiration.

cap	[_____]	pack	[_____]	pecan	[_____]
cop	[_____]	block	[_____]	locket	[_____]
caw	[_____]	hawk	[_____]	pocket	[_____]
coat	[_____]	oak	[_____]	record	[_____]
cook	[_____]	took	[_____]	ticket	[_____]
coo	[_____]	spook	[_____]	chicken	[_____]
curd	[_____]	irk	[_____]	package	[_____]
confederate	[_____]	duck	[_____]	raquet	[_____]
cup	[_____]	hike	[_____]	vacant	[_____]
kite	[_____]	uke	[_____]	second	[_____]
cow	[_____]	seek	[_____]	pickle	[_____]
coy	[_____]	sick	[_____]	trickle	[_____]
cue	[_____]	bake	[_____]	talkative	[_____]
care	[_____]	neck	[_____]	bookworm	[_____]
core	[_____]	black	[_____]	counting	[_____]
keep	[_____]	talk	[_____]	looking	[_____]

V. Common phrases:

vacant locker	baker's cocoa	black book
second record	breakfast biscuits	custard cake

VI. Distinguishing [g] from [k]:

gill—kill	pig—pick	meager—meeker
gay—Kay	peg—peck	bigger—bicker
got—cot	tag—tack	tagger—tacker
goat—coat	tug—tuck	begger—Becker
good—could	lug—luck	pigging—picking

VII. [k] sentences:

1. The cook and the baker came to the picnic.
2. They kept the key.
3. Coca-Cola is a cool drink.
4. Bring me a package of cough drops when you come.
5. The cat and the cow were in the vacant lot.
6. Keep the record in your pocket.
7. This is a joke book.
8. Can you cook carrots?
9. You could put your coat on the cot.
10. Will you pick some gooseberries?
11. Get some cookies and some good cocoa.

VIII. [k] blends:

kw-	kl-	kr-	-lk	-rk
quick	clean	cry	silk	work
acquit	climate	creed	milk	shirk
quicken	clime	cream	ilk	smirk

acquittal	clothes	credulous	bulk	lurk
acquiesce	close	criminal	sulk	Turk
quietly	clear	critic	hulk	fork
quite	Clara	craft	elk	pork
quiet	climb	crew	whelk	bark
queer	clip	cross	milkweed	mark
queen	clearance	crown	bulky	lark
-kt	-nk	sk-; -sk	-ks	
baked	ink	sky	asks	
cooked	link	ski	silks	
smoked	mink	skim	elks	
stoked	think	scatter	links	
leaked	pink	skill	thanks	
peeked	thank	ask	lurks	
backed	spank	task	forks	
liked	tank	mask	marks	
walked	prank	cask	picks	
talked	lank	desk	talks	

IX. Blend sentences:

1. He was quickly acquitted.
2. The clothes are clean.
3. Take the milk to the cat.
4. The craft was manned by a crew of nine.
5. He does not shirk work.
6. She cooked and baked all morning.
7. I think there is some ink on the desk.
8. The stars were scattered in the sky.
9. She thinks the silks should be returned.
10. She asks for milk.

[g]

Classification: Voiced tongue-back stop

Production:

Articulatory adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

Complete closure formed by the back of the tongue coming in contact with the velum, with the sides of the tongue touching the sides of the velum, followed by the sudden opening of the closure

Acoustic character:

Vibrations resulting from the sudden opening of the closure, releasing the voiced air stream¹

Comparison with Spanish:

The Spanish *g* (*guia*, *tengo*) and the English [g] are produced approximately in the same way and have approximately the same acoustic character.

¹The auditory perception of the release of the air stream is accepted as the sound.

English spellings:

g:	got, gap, get, gay, hog, tag, lag, pig
gg:	egg, buggy, foggy, goggle
gh:	ghost, ghastly, ghoul, burgher
gu; gue:	guide, guest, vogue, fatigue
x:	exert, exhaust, exact, examine

Behaviour of the sound:

- [g] retains its characteristic sound¹ when it precedes a consonant or the vowels [ɑ] [o] [u]: got, goat, goose
[g] occurs in the spelling of words ending in ght, but does not function as a sound: taught, height, plight
[g] is sounded but does not appear in the spelling of words containing ng when followed by the consonant [l] or [r]: angle, angry, hungry
[g] is usually silent in the combinations, gn and gm: gnaw, diaphragm
x is usually pronounced [gz] when unstressed before a vowel: exalt, example

When the suffix er follows ng in nouns formed from verbs; the [g] is not interpolated: singer, wringer, hanger

DRILL MATERIAL

I. Produce [g] in isolation: [g, g, g, g, g, g ———]

II. Alternate [k] with [g]: [k, g, k, g, k, g ———]

III. Combine [g] with [e, i, ai, o, u]
[ge, gi, gai, go, gu]
[eg, ig, aig, og, ug]
[ege, igi, aigai, ogo, ugu]

IV. [g] words:

Initial	Final	Medial
geese [gis]	league [lig]	wagon ['wæɡən]
gift [_____]	pig [_____]	agony [_____]
gate [_____]	vague [_____]	regular [_____]
get [_____]	egg [_____]	eager [_____]
gap [_____]	bag [_____]	vinegar [_____]
got [_____]	bog [_____]	luggage [_____]
gauze [_____]	vogue [_____]	again [_____]
goat [_____]	berg [_____]	legal [_____]
good [_____]	hug [_____]	giggle [_____]
goo [_____]	big [_____]	trigger [_____]
girl [_____]	plague [_____]	lagoon [_____]
gorilla [_____]	beg [_____]	buggy [_____]
gum [_____]	tag [_____]	dagger [_____]

¹Often the g spelling becomes [dʒ] in sound.

guy	[_____]	cog	[_____]	baggage	[_____]
gout	[_____]	fog	[_____]	against	[_____]
goiter	[_____]	rogue	[_____]	auger	[_____]
gear	[_____]	plug	[_____]	august	[_____]
gore	[_____]	bug	[_____]	sugar	[_____]
gave	[_____]	tug	[_____]	argue	[_____]

V. Common phrases:

good girl	Chicago league	goose egg
go-getter	luggage wagon	legal figure

VI. Distinguishing [k] from [g]:

kill—gill	pick—pig	meeker—meager
Kay—gay	peck—peg	bicker—bigger
cot—got	tack—tag	tacker—tagger
coat—goat	tuck—tug	Becker—begger
could—good	luck—lug	husking—hugging

VII. [g] sentences:

1. This is the goose that laid the golden egg.
2. This is a good cigar.
3. We have both a wagon and a buggy.
4. The luggage goes in the wagon.
5. He was eager to see his gift.
6. Please begin again.
7. Don't forget the picnic.
8. Can you make it with regular vinegar?
9. I guess he will come in August.
10. Kate will take you to the gate.

VIII. [g] blends:

gl-	gr-	gu-	-gd
glad	green	language	begged
glow	grow	languish	pegged
glee	grouse	sanguine	bagged
glimmer	gram	penguin	tagged
glower	greed	linguistic	dogged
glimpse	great	languid	tugged
glare	grim		plugged
glisten	grit		shrugged
glade	grease		fogged
glide	grin		sagged
-ng	-gz	-rg	
angle	bags	morgue	
angry	rogues	iceberg	
finger	logs	Hamburg	
languish	togs	hamburger	
singular	dogs	gurgle	
language	tags	berg	

English	plagues
strangle	eggs
hunger	bugs
hungry	tugs

IX. Blend sentences:

1. The clean glass glowed in the sun.
2. Horace Greeley was a great man.
3. Will you have a hamburger?
4. The dog begged for a bone.
5. He was no longer hungry.
6. The dogs ran around the logs.
7. He is a linguist of note.

[f]

Classification: Voiceless lip teeth fricative

Production:

Articulatory Adjustment:

Vocal cords: apart

Opening into nasal cavity: closed

Loose contact of the lower lip and the upper teeth, thus hindering the passage of the air stream

Acoustic Character:

Vibrations resulting from the voiceless air stream passing through the narrow lip-teeth closure

Comparison with Spanish:

The Spanish *f*, (*fondo*, *ninfa*) and the English [f] are produced in the same way and have the same acoustic character

English spellings:

f: fox, fat, fed, fate, safe, if, thief, loaf

ff: off, waffle, puff, whiff

ph: photograph, phonograph, physician, diaphragm

gh: laugh, tough, rough, cough

Behaviour of the sound:

[f] is silent in: half-penny

DRILL MATERIAL

I. Produce [f] in isolation: [f, f, f, f, f, f ———]

II. Alternate [v] with [f]: [v, f, v, f, v, f ———]

III. Combine [f] with [e, i, aɪ, o, u]

[fe, fi, fai, fo, fu]

[ef, if, aɪf, of, uf]

[efe, ifi, aɪfai, ofo, ufu]

IV. [f] words:

Initial		Final		Medial	
fee	[fi]	beef	[bif]	awful	['ɔful]
fit	[_____]	if	[_____]	suffer	[_____]
fate	[_____]	safe	[_____]	differ	[_____]
fed	[_____]	deaf	[_____]	offend	[_____]
fad	[_____]	calf	[_____]	trifle	[_____]
fox	[_____]	cough	[_____]	waffle	[_____]
fought	[_____]	oaf	[_____]	roughen	[_____]
foe	[_____]	hoof	[_____]	office	[_____]
foot	[_____]	roof	[_____]	traffic	[_____]
food	[_____]	surf	[_____]	coffin	[_____]
first	[_____]	tough	[_____]	coffer	[_____]
facade	[_____]	knife	[_____]	difficult	[_____]
ferment	[_____]	leaf	[_____]	heifer	[_____]
fun	[_____]	puff	[_____]	jiffy	[_____]
fine	[_____]	doff	[_____]	ruffle	[_____]
foul	[_____]	leaf	[_____]	coffee	[_____]
foil	[_____]	thief	[_____]	soften	[_____]
few	[_____]	chief	[_____]	lifetime	[_____]
fear	[_____]	staff	[_____]	suffice	[_____]
fare	[_____]	half	[_____]	muffle	[_____]
for	[_____]	enough	[_____]	scuffle	[_____]

V. Common phrases:

fight for life fair, fat and forty left foot
safe roof far afield a fool and his laughter

VI. Distinguishing [v] from [f]:

vase—face	leave—leaf	lived—lift
voile—foil	have—half	proving—proofing
veer—fear	thieve—thief	waver—wafer
vat—fat	calve—calf	Devon—deafen
vine—fine	prove—proof	ever—heifer

VII. [f] sentences:

1. We fed the pet fox.
2. Finally a few came into the office.
3. To differ is easy, to defend is difficult.
4. My father takes me fishing before breakfast.
5. It is fun to loaf in the sun.
6. Very few remained for the fight.
7. He violated a traffic regulation.

8. The fourth person in line wants five tickets.
9. Very few students value their fine books.
10. A thief is at home among thieves.

VIII. [f] blends:

fl-	fr-	sph-	-rf
fly	free	sphere	surf
flea	fry	sphinx	turf
flow	afraid	spherical	scarf
flew	fresh		wharf
inflation	fraud		dwarf
flat	fright		
fling	friction		
flush	fruit		
flay	frill		
flee	frail		
-lf	-ft	-fth	-fs
elf	left	fifth	roofs
self	cleft	twelfth	muffs
shelf	theft	fifths	laughs
gulf	shaft		coughs
wolf	shift		bluffs
golf	craft		safes
	draft		puffs
	lift		cuffs
	sift		toughs
	thrift		stuffs

IX. Blend sentences:

1. The flat top was flanked by destroyers.
2. She is playing golf by herself.
3. Will you defrost the refrigerator?
4. Replace the turf.
5. Shift to the left.
6. Is this the fifth time?
7. I have seen the sphinx.
8. Puffs of smoke could be seen from the bluffs.

[v]

Classification: Voiced lip teeth fricative

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

Loose contact of the lower lip and the upper teeth, thus hindering the passage of the air stream

Acoustic Character:

Vibrations resulting from the voiced air stream passing through the narrow lip and teeth closure

Comparison with Spanish:

The English [v] does not occur in Spanish. The Spanish *v* in initial position in the word of syllable (*voy*, *bello*, *vibora*, *enviar*) approaches the English lip stop [b]. In medial position the Spanish sound resembling the [v] is a lip fricative, while the English [v] is in all positions a lip teeth fricative. The Spanish speaking student must be made aware of how the English [v] is made, particularly with respect to the necessary articulatory adjustment.

English spellings:

v: vat, vest, vase, victory, have, love, live, give

f: of

Behaviour of the sound:

[v] is never silent

DRILL MATERIAL

I. Produce [v] in isolation: [v, v, v, v, v, v ———]

II. Alternate Spanish *b* with English [v]: *b*, [v], *b*, [v], *b*, [v] ———.

III. Alternate [f] with [v]: [f, v, f, v, f, v ———]

IV. Combine [v] with [e, i, ai, o, u]

[ve, vi, vai, vo, vu]

[ev, iv, aiv, ov, uv]

[eve, ivi, arvai, ovo, uvu]

V. [v] words:

Initial		Final		Medial	
veal	[vil]	believe	[bə'liv]	travel	['trævəl]
vim	[_____]	live	[_____]	never	[_____]
vase	[_____]	pave	[_____]	rival	[_____]
Vet.	[_____]	have	[_____]	level	[_____]
vat	[_____]	rove	[_____]	several	[_____]
varlet	[_____]	move	[_____]	seven	[_____]
vault	[_____]	curve	[_____]	evident	[_____]
vote	[_____]	love	[_____]	cover	[_____]
voodoo	[_____]	alive	[_____]	flavor	[_____]
verge	[_____]	you've	[_____]	river	[_____]
vividly	[_____]	Eve	[_____]	vivacious	[_____]
Virginia	[_____]	give	[_____]	devious	[_____]
vulgar	[_____]	gave	[_____]	develop	[_____]
vine	[_____]	stroke	[_____]	govern	[_____]
vow	[_____]	groove	[_____]	poverty	[_____]
voil	[_____]	hive	[_____]	overdue	[_____]

view	[_____]	five	[_____]	servant	[_____]
veer	[_____]	stove	[_____]	savage	[_____]
village	[_____]	above	[_____]	tavern	[_____]
vane	[_____]	glove	[_____]	weaving	[_____]
vest	[_____]	native	[_____]	novel	[_____]

VI. Common phrases:

never vow	native vanity	give voice	brave slave
five rivals	ivy vine	seven rivers	several verses

VII. Distinguishing [f] from [v]:

face—vase	leaf—leave	lift—lived
foil—voile	half—have	proofing—proving
fear—veer	thief—thieve	wafer—waver
fat—vat	calf—calve	deafen—Devon
fine—vine	proof—prove	heifer—ever

VIII. Distinguishing [b] from [v]:

base—vase	buy—vie	berry—very
best—vest	bow—vow	ribber—river
bat—vat	boys—voice	cab—calve
ball—vault	beauty—view	robe—rove
boat—vote	beer—veer	jibe—jive

IX. [v] sentences:

1. Vines of ivy cover the cave.
2. Find the level of the water in the vat.
3. His rival vaulted over the high bar.
4. Victor vainly strove to prove his bravery.
5. We have seven varieties of ivy.
6. Vincent values his friendship more.
7. The van drove through the village.
8. Above was the vast vault of the sky.
9. Give me the glove.
10. She has never travelled.
11. There is nothing to prevent our flying.
12. Have you put the fat in the vat?
13. The bombing at Devon was deafening.
14. Few people visit this village.
15. The books were heavy.
16. It is Bob's ambition to travel everywhere.
17. She will review that new book on Friday.
18. He bought the valuable vase.
19. The river is very beautiful.
20. The brave men approached the burning village.

X. [v] blends:

-vd	-lv	-rv	-vz
loved	twelve	curve	saves
saved	elves	serve	gives
waved	halves	service	leaves

shaved	selves	nerve	paves
lived	shelves	verve	hives
gloved	solves	starve	gloves
roved	delves	carve	grieves
proved	involve	swerve	doves
paved	calve	larva	fives
grooved	salve	fervor	dives

XI. Blend sentences:

1. We believed the reprieved prisoners.
2. We divided the twelve halves among ourselves.
3. Look at them swerve around the curve!
4. He gives away everything he saves.

[θ]

Classification: Voiceless tongue-blade teeth fricative

Production:

Articulatory Adjustment:

Vocal cords: apart

Opening into nasal cavity: closed

Loose contact of the tongue-blade and the upper teethedge, thus hindering the passage of the air stream

Acoustic Character:

Vibrations resulting from the voiceless air stream passing through the loose tongue-blade-teethedge closure

Comparison with Spanish:

The [θ] is like the Castilian *z* (zero, azul, Ramirez)

English spellings:

th: thatch, theft, thick, thaw, path, death, faith, oath

Behaviour of the sound:

[θ] is silent in: isthmus, asthma

[θ] is used initially and medially in words using *th* in spelling, with the exception of the instances noted in the discussion of [ð]

[θ] is used when *th* is in final position in a noun

[θ] is used in the formation of plurals:

when *th* follows a short vowel: myths, breaths, baths

when *th* follows a consonant: fifths, twelfths, sevenths

DRILL MATERIAL

I. Produce [θ] in isolation: [θ, θ, θ, θ, θ ———]

II. Alternate [t] with [θ]: [t, θ, t, θ, t, θ ———]

III. Alternate [ð] with [θ]: [ð, θ, ð, θ, ð, θ ———]

IV. Combine [θ] with [e, i, aɪ, o, u]

[θe, θi, θaɪ, θo, θu]

[eθ, iθ, aɪθ, oθ, uθ]

[eθe, iθi, aɪθaɪ, oθo, uθu]

V. [θ] words:

Initial		Final		Medial	
thief	[θif]	teeth	[tiθ]	author	['ɔθə]
thick	[_____]	pith	[_____]	ethic	[_____]
thane	[_____]	faith	[_____]	method	[_____]
theft	[_____]	death	[_____]	authentic	[_____]
thatch	[_____]	math	[_____]	cathedral	[_____]
thaw	[_____]	oath	[_____]	pathetic	[_____]
thoracic	[_____]	birth	[_____]	anything	[_____]
thirst	[_____]	mouth	[_____]	apathy	[_____]
thermometer	[_____]	youth	[_____]	ether	[_____]
thug	[_____]	fourth	[_____]	faithful	[_____]
thyroid	[_____]	breath	[_____]	nothing	[_____]
thew	[_____]	bath	[_____]	healthy	[_____]
theme	[_____]	both	[_____]	something	[_____]
thin	[_____]	cloth	[_____]	ruthless	[_____]
thank	[_____]	booth	[_____]	authority	[_____]
third	[_____]	path	[_____]	wealthy	[_____]
thud	[_____]	south	[_____]	myths	[_____]
thought	[_____]	moth	[_____]	Katherine	[_____]
theatre	[_____]	wreath	[_____]	catholic	[_____]

VI. Common phrases:

third cathedral	both thorns	think things
fourth birthday	thorny path	fourth booth

VII. Distinguishing [t] from [θ]:

team—theme	pit—pith	eater—ether
tick—thick	fate—faith	fateful—faithful
tank—thank	debt—death	debtless—deathless
taught—thought	bat—bath	pity—pithy
tie—thigh	Bert—berth	nutting—nothing

VIII. Distinguishing [ð] from [θ]:

mouthe—mouth	breathe—breath
teethe—teeth	soothe—sooth
wreathe—wreath	either—ether
bathe—bath	other—author

IX. Distinguishing [s] from [θ]:

seem—theme	sane—thane	use(n)—youth
sick—thick	sigh—thigh	pass—path
sank—thank	miss—myth	moss—moth
sought—thought	mass—math	face—faith

X. [θ] sentences:

1. Do not put your thumb in your mouth.
2. I see a path to the south.
3. She was faithful and thoughtful.
4. The author of the thesis was but a youth.
5. Ethel and Catherine visited Athens.
6. Nothing had been taken from the booth.
7. He was over ten thousand dollars in debt.
8. Catherine Thompson will teach ethics.
9. It was nothing but a piece of thin tin.
10. They thought the thief took the other road.
11. Will you get me another piece of thick leather?
12. We need both feathers.
13. They thought it was the other theatre.
14. We thought my brother had gone south.

XI. [θ] blends:

thw-	-fth	-pth	-dth	
thwart	fifth	depth	width	
thwack	fifths		breadth	
thwarter	twelfth	-mth	hundredth	
thwacker		warmth	thousandth	
thr-	-nth	-lth	-rth	-ths
three	tenth	wealth	mirth	myths
throw	month	healthy	birth	growths
threw	nth	health	dearth	faiths
throb	plinth	wealthy	earth	baths
thread	ninth	stealth	fourth	cloths
throat	seventh	filthy		paths
thrill	eleventh	stealthy		moths
through	hyacinth	healthful		deaths
threat				births
throne				months

XII. Blend sentences:

1. The attack was thwarted.
2. Three men went through the woods.
3. We leave the fifth and return the twelfth.
4. This is the hundredth copy.
5. Measure the depth of the well.
6. This is the seventh day of the tenth month.
7. Early to bed and early to rise,
Makes a man healthy, wealthy and wise.
8. The earth is hard.
9. There have been more births than deaths this month.

[ð]

Classification: Voiced tongue-blade teeth fricative

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

Loose contact of the tongue-blade and the upper teetledge, thus hindering the passage of the air stream

Acoustic Character:

Vibrations resulting from the voiced air stream passing through the loose tongue-blade-teetledge closure

Comparison with Spanish:

The [ð] is like the Spanish *d* between vowels (*dado*). The Spanish speaking student must note that [ð] in English is never spelled with *d*, but is always spelled with *th*.

English spellings:

th: that, then, they, this, bother, gather, feather, bathe

Behaviour of the sound:

[ð] is never silent.

[ð] is used:

in the formation of the plurals when *th* follows a long vowel or diphthong: oaths, mouths¹

in Anglo-Saxon words ending in *ther*:

mother, father, other

in the verbs formed from nouns ending in *th*:

mouthed, bathed, wreathed

DRILL MATERIAL

I. Produce [ð] in isolation: [ð, ð, ð, ð, ð, ð ———]

II. Alternate [d] with [ð]: [d, ð, d, ð, d, ð ———]

III. Alternate [θ] with [ð]: [θ, ð, θ, ð, θ, ð ———]

IV. Combine [ð] with [e, i, aɪ, o, u]

[ðe, ði, ðaɪ, ðo, ðu]

[eð, ið, aɪð, oð, uð]

[eðe, iði, aɪðaɪ, oðo, uðu]

V. [ð] words:

Initial		Final		Medial	
thee	[ði]	seethe	[sið]	bother	['bʌðə]
this	[———]	with	[———]	another	[———]
they	[———]	bathe	[———]	mother	[———]
then	[———]	clothe	[———]	leather	[———]
that	[———]	mouthed	[———]	rather	[———]
those	[———]	scythe	[———]	weather	[———]
themselves	[———]	breathe	[———]	neither	[———]
thus	[———]	lathe	[———]	either	[———]
thou	[———]	unclothe	[———]	clothing	[———]

¹Exceptions: growths, sloths, faiths.

thy	[_____]	wreathe	[_____]	soothing	[_____]
there	[_____]	sheathe	[_____]	withr	[_____]
these	[_____]	smooth	[_____]	hither	[_____]
them	[_____]	soothe	[_____]	rather	[_____]
than	[_____]			brother	[_____]
those	[_____]			feather	[_____]
thine	[_____]			father	[_____]
their	[_____]			gather	[_____]
though	[_____]			breathing	[_____]
thereof	[_____]			bather	[_____]
thence	[_____]			thither	[_____]

VI. Common phrases:

than this	with this	other brother	those that
hither thither	mother's father	rather that	

VII. Distinguishing [d] from [ð]:

dee—thee	seed—seethe	ladder—lather
day—they	widow—with	udder—other
den—then	breed—breathe	fodder—father
Dan—than	side—scythe	breeding—breathing
dare—their	read—wreathe	tiding—tithing

VIII. Distinguishing [θ] from [ð]:

mouth—mouthe	breath—breathe
teeth—teethe	loath—loathe
sheath—sheathe	sooth—soothe
bath—bathe	ether—either

IX. [ð] sentences:

1. My baby brother has started to teethe.
2. Then the bather began to breathe.
3. Mother and father gave them a present.
4. This weather is bad.
5. There is the other heather.
6. I will bathe the dog.
7. They will bring the leather today.
8. It is no bother to get another one.
9. I would rather go into the den.
10. Breathe through the nose.
11. Throw them in the other booth.
12. They think that it is a bother to bathe.
13. I would rather not go there.
14. The thief took the clothing.

X. [ð] blends:

-thd	-thz
bathed	bathes
soothed	mouthes

teethed
writhed
breathed

soothes
writhes
breathes

XI. Blend sentences:

1. He bathed the dog.
2. This salve soothes burns.
3. He writhed in agony.
4. He breathes with difficulty.

[s]

Classification: Voiceless tongue-blade teethridge fricative

Production:

Articulatory Adjustment:

Vocal cords: apart

Opening into nasal cavity: closed

Elevation of the tongue-blade and sides toward the teethridge allowing only a narrow opening over the tongue-point, thus hindering the passage of the air stream

Acoustic Character:

Vibrations resulting from the air stream passing through the narrow opening over the tongue-point.

Comparison with Spanish:

The Spanish *s* (mesa, libros), the Latin American *s* occurring with *c* before *i* and *e* (cinco, celebrar) and the English [s] are produced in the same way and have the same acoustic character.

English spellings:

s: sock, sat, set, say, aster, geese, us, dose

ss: miss, puss, assay, essay

sc: scene, scenic, scythe, scenery

c: (before e, i, y) cell, cement, city, cyclone

ps: psalm, psychology, pseudo, psychic

sw: sword

st: castle, listen, glisten, fasten, christen

z: waltz, chintz

x: box, ax, ox, six

Behaviour of the sound:

[s] is silent in: apropos, lisle, island, chamois, isle

[s] combines with [k] in the pronunciation of x:

when x precedes a consonant: texture, mixture, fixture

when x is stressed or partly stressed before a vowel:

exercise, exigent, exorable

DRILL MATERIAL

I. Produce [s] in isolation: [s, s, s, s, s, s ———]

II. Alternate [z] with [s]: [z, s, z, s, z, s ———]

III. Combine [s] with [e, i, aɪ, o, u]

[se, si, saɪ, so, su]

[es, is, aɪs, os, us]
 [ese, isi, aɪsar, oso, usu]

IV. [s] words:

Initial		Final		Medial	
see	[si]	peace	[pis]	lesson	['lesən]
sit	[]	hiss	[]	saucer	[]
say	[]	ace	[]	fasten	[]
set	[]	ess	[]	gossip	[]
sat	[]	ass	[]	vessel	[]
sock	[]	fox	[]	basin	[]
saw	[]	moss	[]	acid	[]
sew	[]	dose	[]	classic	[]
soot	[]	puss	[]	gasoline	[]
soup	[]	goose	[]	eraser	[]
serge	[]	hearse	[]	possible	[]
suppose	[]	us	[]	recent	[]
surprise	[]	house	[]	oyster	[]
sup	[]	ice	[]	losses	[]
sow	[]	use	[]	icing	[]
sigh	[]	niece	[]	massive	[]
soil	[]	lace	[]	passive	[]
sue	[]	less	[]	evasive	[]
seer	[]	pass	[]	placid	[]
sore	[]	pace	[]	muscle	[]

V. Common phrases:

so-so yes sir six cents seesaw
 singsong dress suit horse sense sawhorse

VI. Distinguishing [z] from [s]:

zeal—seal	peas—peace	pays—pace
Zoo.—so	his—hiss	laws—loss
zoo—sue	doze—dose	as—ass
zone—sown	eyes—ice	trays—trace
zag—sag	knees—niece	buzz—bus
raising—racing	ising—icing	dozing—dosing

VII. Distinguishing [ʃ] from [s]:

sheep—seep	leash—lease	mission—missin'
ship—sip	mesh—mess	passion—passin'
shell—sell	push—puss	fashion—fasten
shun—sun	plush—plus	ration—racin'
shine—sign	gash—gas	leashing—leasing
shack—sack	mush—muss	mushing—mussing

VIII. [s] sentences:

1. Gossip seldom makes sense.
2. Several lessons were assigned to the class.
3. See him race across the ice!
4. Recently he wrote an essay on peace.
5. My niece will sing some songs.
6. Someone will choose another piece.
7. Please pass the salt to my cousin.
8. The Zoo closes at sunset.
9. She has a pleasant voice.
10. She will show you the summer home.

IX. [s] blends:

sm-	sn-	sp-	st-	sk-; -sk	sw-
smite	sneeze	speed	steel	ski	sweet
smell	snip	spit	sting	skill	sway
smack	snail	spade	stay	skate	swell
smock	snack	spank	stall	sketch	swoon
small	snow	spoke	stew	scare	swerve
smoke	snoop	wasp	best	ask	swear
smut	snuff	hasp	last	husk	swore
smirk	sneak	rasp	past	dusk	swing
smile	sneer	asp	mast	mask	swart
smear	snare	crisp	haste	task	switch
sl-	spl-	spr-	str-	skw-	skr-
sleeve	split	spree	street	squeeze	scream
slit	splay	spray	strip	squeak	scratch
slay	splash	spread	stretch	squill	scroll
sled	splurge	sprawl	strong	squelch	screw
slot	splice	spruce	strew	squat	scrub
slow	splutter	sprung	stroll	squaw	scribble
sly	splotch	sprout	stride	square	script
sleep	spleen	spry	straw	squint	scramble
sling	splendid	sprig	string	squeaked	screamed
slip	splint	spring	stray	squared	scratched
-ls	-ps	-ts	-ks	-fs	-sps
else	heaps	eats	peeks	safes	lisps
false	lips	bits	picks	laughs	asps
pulse	apes	sets	aches	muffs	wasps
impulse	lapse	hats	pecks	coughs	rasps
repulse	hopes	oats	tacks	roofs	crisps
	hoops	boots	locks	staffs	wisps
	stoops	huts	oaks	toughs	gasps
	supps	bites	hooks	cuffs	grasps
	wipes	coats	plucks	proofs	
	ropes	votes	likes	puffs	
	-sts			-sks	
	lasts			asks	
	pasts			husks	
	beasts			masks	

pests	tasks
boasts	risks
mists	casks
lists	desks
masts	disks

X. Blend sentences:

1. I smell smoke!
2. At dusk the spruce was outlined against the snow.
3. The extra pastry was placed before the small screen.
4. The last subscription was estimated to be the largest.
5. Sneak in and switch on the light.
6. It takes skill to remove the stinger.
7. The car moved down the street with gathering speed.
8. Here is the wasp's nest.
9. We will spade that plot in the spring.
10. The lettuce is crisp.
11. Ask her for the skates.
12. She eats too many sweets.
13. The sleeve was split.
14. The water splashed around the docks.
15. He strolled slowly down the street.
16. The desks are nearly square.
17. She hopes to read the script tomorrow.
18. Don't squint.
19. Stretch the ropes to the masts.
20. The ship lists to port.
21. Put the masks with the coats.
22. She coughs and gasps when she smokes.
23. He likes that sketch.
24. Will someone else take her pulse?

[z]

Classification: Voiced tongue-blade teethridge fricative

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

Elevation of the tongue-blade and sides toward the teethridge allowing only a narrow opening over the tongue-point, thus hindering the passage of the air stream

Acoustic Character:

Vibrations resulting from the voiced air stream passing through the narrow opening over the tongue-point

Comparison with Spanish:

[z] occurs only in a few words as in *mismo* and in *desde*. The z spelling in Castilian is pronounced [θ]; in Latin American it is pronounced [s]; therefore the Spanish speaking student is likely to substitute [θ] or [s] for the z spelling in English. The student must remember that [θ] in English is always spelled with th.

English spellings:

z: zeal, zip, zone, zero, ooze, fez, Liz
zz: buzz, fizz, jazz, razz, fuzz
s: as, is, ease, owes
ss: possess, scissors, dissolve, dessert
x: Xantippe, xenia, Xerxes, anxiety
cz: czar, czarevitch, czarina

Behaviour of the sound:

[z] combines with [g] in the pronunciation of x:
when x is unstressed before a vowel: exalt, examine, example.

DRILL MATERIAL

I. Produce [z] in isolation: [z, z, z, z, z ———]

II. Alternate [s] with [z]: [s, z, s, z, s, z ———]

III. Combine [z] with [e, i, aɪ, o, u]:
[ze, zi, zaɪ, zo, zu]
[ez, iz, aɪz, oz, uz]
[eze, izi, aɪzaɪ, ozo, uzu]

IV. [z] words:

Initial	Final	Medial
zeal [zil]	ease [iz]	visit ['vɪzɪt]
zip [———]	is [———]	busy [———]
zany [———]	as [———]	raisin [———]
zest [———]	was [———]	reason [———]
Zachery [———]	pause [———]	season [———]
zambi [———]	hose [———]	dizzy [———]
zone [———]	ooze [———]	reside [———]
zoo [———]	burrs [———]	muzzle [———]
zircon [———]	buzz [———]	pleasant [———]
zounds [———]	cows [———]	dozen [———]
zealot [———]	eyes [———]	puzzle [———]
zipper [———]	poise [———]	cousin [———]
zenith [———]	use (v) [———]	noisy [———]
zoology [———]	hears [———]	poison [———]
zero [———]	pairs [———]	lazy [———]
zing [———]	boors [———]	resent [———]
zodiac [———]	pours [———]	drizzle [———]
Zola [———]	peas [———]	rosy [———]
Zeus [———]	his [———]	closet [———]
Xerxes [———]	razz [———]	disaster [———]

V. Common phrases:

hose nozzle	flames ablaze	daisy chains	dozen eggs
noisy cousin	zig-zag	busy season	pleasant music

VI. Distinguishing [s] from [z]:

seal—zeal	peace—peas	pace—pays
so—zoo.	hiss—his	loss—laws
sue—zoo	dose—doze	pleas—please
sown—zone	ice—eyes	trace—trays
sag—zag	niece—knees	bus—buzz

VII. [z] sentences:

1. My cousin grows large shasta daisies.
2. Will you send me a dozen eggs?
3. A Zero is a Japanese plane.
4. What size shoes do you wear?
5. There is a puzzle in the magazine.
6. Zippers are easy to close.
7. There is a zebra in the zoo.
8. She used the last record on Tuesday.
9. He described the prison when he spoke to us.
10. This is the busy season for us.
11. Sally helped to make the daisy chain.
12. He plays with considerable skill.

VIII. [z] blends:

-mz	-nz	-ndz	-bz	-dz
seems	pans	bends	pubs	pads
beams	bins	bands	rubs	beds
teams	pins	finds	ribs	leads
combs	finer	mends	mobs	lids
limbs	moons	trends	tubs	beads
tames	tunes	winds	subs	seeds
stems	puns	blends	stubs	rides
creams	loans	sends	scrubs	guides
blooms	tones	lends	cubs	guards
trims	bones	grinds	dubs	yards
-zd	-gz	-lz	-rz	-vs
posed	gags	tails	cars	paves
seized	tags	rails	pears	sleeves
noised	lags	pails	tears	raves
housed	legs	seals	peers	saves
razed	pegs	meals	tears	caves
poised	figs	bills	bars	doves
hosed	pigs	rolls	beers	roves
eased	digs	walls	veers	loves
paused	rigs	hills	cares	lives
sized	bugs	fills	tours	moves

IX. Blend sentences:

1. The moonbeams made a pattern on the hills.
2. The bones were buried in three caves.

3. She mends tears skillfully.
4. The bears and their cubs posed for the picture.
5. The teams sized up the situation.
6. The bird digs for seeds.
7. He saves the seals.
8. He seized the bags and ran for the train.
9. The lids of all the pans were missing.
10. She scrubs and mends all day long.

[ʃ]

Classification: Voiceless tongue-blade and tongue-front teethridge fricative

Production:

Articulatory Adjustment:

Vocal cords: apart

Opening into nasal cavity: closed

Elevation of the tongue-blade and sides toward the teethridge (not as high as for [s]); tongue front is raised nearer hard palate than for [s], allowing a broad opening over the tongue point

Acoustic Character:

Vibrations resulting from the air stream passing through the broad opening over the tongue point

Comparison with Spanish:

[ʃ] does not occur in Spanish, except in imitation of foreign sounds:

Chopin, Shakespeare, Schopenhauer.

English spellings:

sh: shot, shack, shape, she, ash, mesh, fish, leash

ss; ssi: tissue, passion, mission, fissure

s; si: sure, tension, sugar, pension

ce; ci: ocean, social, glacial, facial

sci: conscious, luscious

ti: mention, nation, munition, location

ch: chef, chic, chaise, cache

x; xi: anxious, obnoxious

Behaviour of the sound:

[ʃ] figures in [tʃ]: chime, peach, ratchet

DRILL MATERIAL

I. Produce [ʃ] in isolation: [ʃ, ʃ, ʃ, ʃ, ʃ, ʃ ———]

II. Alternate [s] with [ʃ]: [s, ʃ, s, ʃ, s, ʃ ———]

III. Alternate [ʒ] with [ʃ]: [ʒ, ʃ, ʒ, ʃ, ʒ, ʃ ———]

IV. Combine [ʃ] with [e, i, aɪ, o, u]

[ʃe, ʃi, ʃaɪ, ʃo, ʃu]

[eʃ, iʃ, aɪʃ, oʃ, uʃ]

[eʃe, iʃi, aɪʃaɪ, oʃo, uʃu]

V. [ʃ] words:

Initial		Final		Medial	
she	[ʃi]	leash	[liʃ]	bushel	['buʃəl]
ship	[_____]	fish	[_____]	nation	[_____]
shade	[_____]	mesh	[_____]	cashier	[_____]
shed	[_____]	ash	[_____]	bishop	[_____]
shack	[_____]	gosh	[_____]	lotion	[_____]
shot	[_____]	bush	[_____]	motion	[_____]
shawl	[_____]	Hersh	[_____]	social	[_____]
shone	[_____]	hush	[_____]	session	[_____]
shook	[_____]	dish	[_____]	passion	[_____]
shoe	[_____]	flesh	[_____]	fashion	[_____]
sherbet	[_____]	cash	[_____]	mission	[_____]
chenille	[_____]	wash	[_____]	ration	[_____]
shut	[_____]	sash	[_____]	intermission	[_____]
shout	[_____]	push	[_____]	facial	[_____]
shy	[_____]	brush	[_____]	caution	[_____]
sheer	[_____]	crush	[_____]	ocean	[_____]
share	[_____]	fresh	[_____]	patient	[_____]
sure	[_____]	plush	[_____]	cashing	[_____]
shore	[_____]	finish	[_____]	freshen	[_____]
should	[_____]	radish	[_____]	notion	[_____]

VI. Common phrases:

shoe shop	shell fish	washing machine	fashion show
shoe shine	ash shovel	English ship	Russian mission

VII. Distinguishing [s] from [ʃ]:

seep—sheep	lease—leash	missin'—mission
sip—ship	mess—mesh	passin'—passion
sell—shell	puss—push	fasten—fashion
sun—shun	plus—plush	racin'—ration
sign—shine	gas—gash	leasing—leashing
sack—shack	muss—mush	missing—mushing

VIII. Distinguishing [ʒ] from [ʃ]:

[eʒ]—[eʃ]	[eʒe]—[eʃe]
[iʒ]—[iʃ]	[iʒi]—[iʃi]
[aʒ]—[aʃ]	[aʒaʀ]—[aʃaʀ]
[oʒ]—[oʃ]	[oʒo]—[oʃo]
[uʒ]—[uʃ]	[uʒu]—[uʃu]

IX. Distinguishing [tʃ] from [ʃ]:

cheap—sheep	ditch—dish	ditching—dishing
chip—ship	catch—cash	catching—cashing
chop—shop	crutch—crush	matching—mashing
chew—shew	match—mash	latching—lashing
chide—shied	latch—lash	watching—washing

X. [ʃ] sentences:

1. She paid cash for the dish.
2. Shall we finish the shawl?
3. We should wash the vegetables.
4. The Russian mission will leave shortly.
5. The bishop should head the session.
6. The submarine sank the English ship.
7. She will sign for the cashier.
8. She made several allusions to the disaster.
9. Show us the visual aid department.
10. Chew the fish carefully.
11. Will you match these sheets for me?
12. She must catch the ship before it sails.

XI. [ʃ] blends:

shr-	-sht
shriek	washed
shrill	pushed
shrew	smashed
shrunk	dashed
shroud	fished
shrimp	dished
shrine	crushed
shrift	finished
shrink	furnished
shred	mashed

XII. Blend sentences:

1. They heard a shrill shriek.
2. They fished for shrimp.
3. The shrine was finished last spring.
4. He smashed the glass and dashed inside.

[3]

Classification: Voiced tongue-blade and tongue-front teethridge fricative

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

Elevation of the tongue-blade and sides toward the teethridge (not as high as for [ʒ]; tongue-front is raised nearer hard palate than for [ʒ], allowing a broad opening over the tongue point)

Acoustic Character:

Vibrations resulting from the voiced air stream passing through the broad opening over the tongue point

Comparison with Spanish:

[ʒ] occurs in Argentine, and other regional speech: (castillo, calle)

English spellings:

s; si: measure, pleasure, usual, lesion, occasion

z; zi: azure, seizure, glazier, grazier

g: rouge, massage, garage, barrage, negligee

j: rajah, bijou

Behaviour of the sound:

[ʒ] figures in [dʒ]: judge, ledge, major

[ʒ] never occurs initially in English.

DRILL MATERIAL

I. Produce [ʒ] in isolation: [ʒ, ʒ, ʒ, ʒ, ʒ, ʒ ———]

II. Alternate [z] with [ʒ]: [z, ʒ, z, ʒ, z, ʒ ———]

III. Alternate [ʃ] with [ʒ]: [ʃ, ʒ, ʃ, ʒ, ʃ, ʒ ———]

IV. Combine [ʒ] with [e, i, aɪ, o, u]

[ʒe, ʒi, ʒaɪ, ʒo, ʒu]

[eʒ, iʒ, aɪʒ, oʒ, uʒ]

[eʒe, iʒi, aɪʒaɪ, oʒo, uʒu]

V. [ʒ]₂ words:

Final	Medial	
prestige	azure	intrusion
beige	treasure	collision
menage	explosion	evasion
mirage	adhesion	division
rouge	precision	vision
garage	casual	seizure
corsage	excursion	measure
camouflage	confusion	pleasure
potage	delusion	invasion
	allusion	decision

VI. Common phrases:

garage explosion	usual decision	occasional confusion
Persian invasion	casual decision	Treasury Division

VII. Distinguishing [ʃ] from [ʒ]:

[eʃ]—[eʒ]	[eʃe]—[eʒe]
[iʃ]—[iʒ]	[iʃi]—[iʒi]
[aɪʃ]—[aɪʒ]	[aɪʃaɪ]—[aɪʒaɪ]
[oʃ]—[oʒ]	[oʃo]—[oʒo]
[uʃ]—[uʒ]	[uʃu]—[uʒu]

VIII. Distinguishing [z] from [ʒ]:

[ez]—[eʒ]	[eze]—[eʒe]
[iz]—[iʒ]	[izi]—[iʒi]
[aɪz]—[aɪʒ]	[aɪzai]—[aɪʒai]
[oz]—[oʒ]	[ozo]—[oʒo]
[uz]—[uʒ]	[uzu]—[uʒu]

IX. Distinguishing [dʒ] from [ʒ]:

[edʒ]—[eʒ]	[edʒe]—[eʒe]
[idʒ]—[iʒ]	[idʒi]—[iʒi]
[aɪdʒ]—[aɪʒ]	[aɪdʒai]—[aɪʒai]
[odʒ]—[oʒ]	[odʒo]—[oʒo]
[udʒ]—[uʒ]	[udʒu]—[uʒu]

X. [ʒ] sentences:

1. He died from exposure.
2. We heard the explosion.
3. They are working on a revision of the text.
4. She wore a corsage of red roses.
5. Measure the space for the garage.
6. There was a collision at the busy corner.
7. The bishop made the decision.
8. Surely the invasion will come soon.
9. Just go to the edge of the enclosure.
10. The manager settled the confusion.

[h]

Classification: Stressed glottal fricative

Production:

Articulatory Adjustment:

Vocal cords: vibrating as [h] blends into following vowel or diphthong

Opening into nasal cavity: closed

Partial closing of the glottis in anticipation of the voiced sound to follow

Acoustic Character:

Vibrations resulting from the air stream passing through the narrow glottis

Comparison with Spanish:

In Spanish the sound resembling the English [h] occurs when the spelling is g followed by e (*gente, agente*), or i (*giro, lógica*), and when the spelling is j (*jota, ajeno*).

The h figures as an element in spelling in Spanish, but does not function as a sound.

The English [h] is much less fricative—much less vigorous in acoustic character—than the Spanish *ge, gi* or *j*. The English [h] is much more vowel-like.

English spellings:

h: hot, hat, hill, hay

wh: who, whose, whole, wholesale

Behaviour of the sound:

[h] cannot be produced in isolation or finally. (The articulatory organs are always pre-set for the following sound; therefore [h] in isolation or in final position will always produce some voiceless vowel or diphthong.)

h occurs in the spelling of [θ] and [ð] but does not function as a sound.

[h] is silent after:

r: rhyme, rhythm, rhubarb, rhetoric

g: ghost, ghastly

k: khan, khaki, khyber

x: exhaust, exhibit, exhilarate

p: shepherd

[h] is silent in many words of French and Latin origin:

hour, humor, heir, vehicle, herb¹

[h] is almost silent in words compounded with "ham":

Graham, gingham, Fordham, Amherst

DRILL MATERIAL

I. Breathe the vowels: [e, i, aɪ, o, u]

II. Breathe the vowels more strongly: [he, hi, haɪ, ho, hu]

III. Combine [h] with [e, i, aɪ, o, u]

[he, hi, haɪ, ho, hu]

[ehe, ihi, aihai, oho, uhu]

IV. [h] words:

Initial		Medial	
he	[hi]	ahoy	[ə'hoɪ]
hit	[]	overhaul	[]
hate	[]	anyhow	[]
held	[]	girlhood	[]
hat	[]	mahogany	[]
hot	[]	behalf	[]
hall	[]	perhaps	[]
hoe	[]	exhale	[]
hook	[]	inhale	[]
who	[]	behave	[]
her	[]	inherit	[]
hereditary	[]	inherent	[]
herself	[]	adhesive	[]
hut	[]	adhere	[]
high	[]	rehearse	[]

¹There is a growing tendency for the [h] to be sounded in some words of French and Latin origin: humble, humor.

how	[_____]	reheel	[_____]
hoist	[_____]	behind	[_____]
hue	[_____]	behold	[_____]
hear	[_____]	somehow	[_____]
hair	[_____]	keyhole	[_____]

V. Common phrases:

heavy hammer hot house help her humble home
happy hunting ground hard hit hide her

VI. [h]¹sentences:

1. Help her to hide the honey in the house.
2. He is shoeing the horse's hind hoof.
3. The huge hall is not heated.
4. Hurry to the rehearsal.
5. He hit him on the head.
6. Perhaps he has hidden behind the hotel.
7. Hand me the adhesive tape.
8. Help him lift the mahogany table.
9. I heard her talking.
10. We saw only half of the exhibit.

[tʃ]

Classification: Voiceless tongue-blade and tongue-front teethridge palatal affricate.

Production:

Articulatory Adjustment:

Vocal cords: apart

Opening into nasal cavity: closed

Complete closure formed by the point of the tongue coming in contact with the upper teethridge (farther back than for [t]), with the sides touching the teethridge, followed by a slight lowering and flattening of the tongue-blade—providing a broad opening over the point of the tongue

Acoustic Character:

Vibrations resulting from the glide from the [t] position into the fricative [ʃ]

Comparison with Spanish:

The main difference between the Spanish *ch* (*chico*, *muchacho*) and the English [tʃ] is that the English [tʃ] is usually followed by a puff of unvoiced air resembling [h]¹.

[tʃ] in initial position (particularly in accented syllables) carries definite aspiration

[tʃ] in final position usually does not carry aspiration—except perhaps at the end of a phrase.

¹In broad phonetic transcription the phenomenon of aspiration is not indicated.

English spellings:

ch; tch: chop, chap, chess, chase, patch, etch, itch, each
 c: cello
 t: righteous, question, nature, furniture, virtue¹

Behaviour of the sound:

[tʃ] functions as one sound, even though it is written phonically with two symbols.

DRILL MATERIAL²

- I. Produce [t] in isolation: [t, t, t, t, t ———]
- II. Produce [ʃ] in isolation: [ʃ, ʃ, ʃ, ʃ, ʃ ———]
- III. Produce [tʃ] in isolation: [tʃ, tʃ, tʃ, tʃ, tʃ ———]
- IV. Alternate [dʒ] with [tʃ]: [dʒ, tʃ, dʒ, tʃ, dʒ, tʃ ———]
- V. Combine [tʃ] with: [e, i, aɪ, o, u]
 [tʃe, tʃi, tʃaɪ, tʃo, tʃu]
 [etʃ, itʃ, aɪtʃ, otʃ, utʃ]
 [etʃe, itʃi, aɪtʃaɪ, otʃo, utʃu]

VI. [tʃ] words:

Initial		Final		Medial	
cheat	[tʃit]	each	[itʃ]	kitchen	['kɪtʃən]
chip	[———]	itch	[———]	bachelor	[———]
chafe	[———]	H	[———]	duchess	[———]
check	[———]	etch	[———]	achieve	[———]
chop	[———]	catch	[———]	attaches	[———]
chap	[———]	botch	[———]	orchard	[———]
chalk	[———]	debauch	[———]	teacher	[———]
choke	[———]	poach	[———]	exchange	[———]
chew	[———]	butcher	[———]	wretched	[———]
church	[———]	mooch	[———]	ratchet	[———]
cherubic	[———]	birch	[———]	touching	[———]
chuck	[———]	such	[———]	patching	[———]
chide	[———]	righteous	[———]	searching	[———]
chow	[———]	couch	[———]	matching	[———]
choice	[———]	mutual	[———]	etching	[———]
cheer	[———]	porch	[———]	poacher	[———]
chair	[———]	beach	[———]	catching	[———]
chore	[———]	pitch	[———]	pitcher	[———]
chance	[———]	latch	[———]	searcher	[———]
chill	[———]	watch	[———]	scratching	[———]

¹The vigorousness of the sound will depend on the individual. Some people tend to use [tʃu] rather than [tʃ], particularly if the spelling is t followed by u, as in nature.

²The use of aspiration is assumed.

VII. Common phrases:

kitchen chair	chipped checker	check voucher
Scotch butcher	Cheddar cheese	speech teacher

VIII. Distinguishing [ʃ] from [tʃ]:

sheep—cheap	dish—ditch	dishing—ditching
ship—chip	cash—catch	cashing—catching
shop—chop	crush—crutch	mashing—matching
shew—chew	mash—match	lashing—latching
shied—chide	lash—latch	washing—watching

IX. Distinguishing [dʒ] from [tʃ]:

gyp—chip	jeer—cheer	ridge—rich
joke—choke	serge—search	surger—searcher
junk—chunk	badge—batch	edging—etching
Joyce—choice	Madge—match	surging—searching

X. [tʃ] Sentences:

1. He chewed the chop carefully.
2. That chap is a bachelor.
3. The couch and the chair are on the porch.
4. Will you please take the pitcher to the kitchen?
5. May we have cheese for lunch?
6. Mrs. Mitchell chased the chickens.
7. Here are several matching cushions.
8. He fell in the ditch and skinned his shin.
9. The judge went into the church.
10. Just search the approach to the bridge.

XI. [tʃ] blends:

-rch	-cht
church	watched
birch	touched
perch	coached
search	reached
lurch	pitched
smirch	preached

XII. Blend sentences:

1. The church stood among the birches.
2. We watched him as he latched the door.
3. We may catch some perch.
4. The car lurched and then pitched into the river.

[dʒ]

Classification: Voiceless tongue-blade and tongue-front teethridge palatal affricate.

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

Complete closure formed by the point of the tongue coming in contact with the upper teethridge (farther back than for [d]), with the sides touching the teethridge, followed by a slight lowering and flattening of the tongue-blade—providing a broad opening over the point of the tongue

Acoustic Character:

Vibrations resulting from the glide from the [d] position into the fricative [ʒ]

Comparison with Spanish;

[dʒ] is like the Argentine, and other regional speech, *y* (*yo, ya*)

English spellings:

g: gem, gee, gender, general, gouge, age, agile

j: jot, Jack, jet, Jay, jig

dge: edge, lodge, badge, ridge, ledge

di: soldier, cordial

Behaviour of the sound:

[dʒ] functions as one sound, even though it is written phonically with two symbols

g is pronounced [dʒ] whenever it does not precede a consonant or the vowels [a], [o], or [u], and sometimes when it precedes [ɪ].

DRILL MATERIAL

I. Produce [d] in isolation: [d, d, d, d, d ———]

II. Produce [ʒ] in isolation: [ʒ, ʒ, ʒ, ʒ, ʒ ———]

III. Produce [dʒ] in isolation: [dʒ, dʒ, dʒ, dʒ, dʒ ———]

IV. Alternate [tʃ] with [dʒ]: [tʃ, dʒ, tʃ, dʒ, tʃ, dʒ ———]

V. Combine [dʒ] with [e, i, aɪ, o, u]

[dʒe, dʒi, dʒaɪ, dʒo, dʒu]

[edʒ, idʒ, aɪdʒ, odʒ, udʒ]

[edʒe, idʒi, aɪdʒaɪ, odʒo, udʒu]

VI. [dʒ] words:

Initial		Final		Medial	
gee	[dʒi]	siege	[sidʒ]	magic	['mædʒɪk]
jill	[———]	ridge	[———]	pigeon	[———]
jail	[———]	age	[———]	manager	[———]
jell	[———]	edge	[———]	religion	[———]
jam	[———]	badge	[———]	suggest	[———]
jot	[———]	lodge	[———]	adjacent	[———]
jaw	[———]	Scrooge	[———]	imagine	[———]
juice	[———]	urge	[———]	pageant	[———]
jerk	[———]	college	[———]	lodging	[———]
Japan	[———]	gouge	[———]	major	[———]
jug	[———]	oblige	[———]	nudging	[———]

jowl	[_____]	huge	[_____]	margin	[_____]
jive	[_____]	gorge	[_____]	majority	[_____]
joy	[_____]	bridge	[_____]	judgement	[_____]
jute	[_____]	cage	[_____]	badger	[_____]
Jordon	[_____]	hedge	[_____]	dodger	[_____]
jeep	[_____]	large	[_____]	danger	[_____]
jig	[_____]	fudge	[_____]	ledger	[_____]
join	[_____]	change	[_____]	gauging	[_____]

VII. Common phrases:

college age	orange juice	giant cabbage
serge jacket	genuine jade	strange religion

VIII. Distinguishing [ɜ] from [dʒ]:

[ɜe]—[dʒe]	[eɜ]—[edʒ]
[ɜi]—[dʒi]	[ɪɜ]—[ɪdʒ]
[ɜaɪ]—[dʒaɪ]	[aɪɜ]—[aɪdʒ]
[ɜo]—[dʒo]	[oɜ]—[odʒ]
[ɜu]—[dʒu]	[uɜ]—[udʒ]

IX. Distinguishing [tʃ] from [dʒ]:

chip—gyp	cheer—jeer	rich—ridge
choke—joke	search—serge	searcher—surger
chunk—junk	batch—badge	etching—edging
choice—Joyce	match—Madge	searching—surging

X. Distinguishing [j] from [dʒ]:

ye—gee	yet—jet
yip—gyp	yowl—jowl
yellow—jell-o	yo—Joe
yoke—joke	yard—jarred
use—juice	Yale—jail

XI. [dʒ] sentences:

1. Jack and Jill went up the hill.
2. You must register with the manager.
3. I suggest you make out a budget.
4. Jack was of college age.
5. The siege will begin at the edge of the ridge.
6. He told us the legend about the pigeon.
7. There was occasional confusion during the journey.
8. The decision was a joke.
9. You may have your choice of the junk.
10. Don't put the chair near the edge.
11. Jo cheered for Yale.
12. We will use the juice for the jell-o.

XII. [dʒ] blends:

-dged	obliged
judged	paged
caged	aged
hedged	edged
changed	bridged

XIII. Blend sentences:

1. He was obliged to have the man paged.
2. They bridged the gap from here to the ridge.

[m]

Classification: Voiced lip nasal

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: opened

Closure of the lips and the diversion of the air stream through the nasal cavity

Acoustic Character:

Vibrations set up in and escaping through the nasal cavity

Comparison with Spanish:

The Spanish *m* (*miro*, *mimar*) and the English [m] are produced in the same way and have the same acoustic character.

English spellings:

m: mop, may, met, am, hem, aim, him

mm: summer, mummy, mammoth, summon

mb: comb, lamb, limb, tomb, numb

Behaviour of the sound:

[m] is silent when combined initially with n: mnemonic

[m] in final position in a polysyllabic word is usually syllabic:
bottom, blossom

DRILL MATERIAL

I. Produce [m] in isolation: [m, m, m, m, m, m ———]

II. Combine [m] with [e, i, ai, o, u]

[me, mi, mai, mo, mu]

[em, im, am, om, um]

[eme, imi, amai, omo, umu]

III. [m] words:

Initial		Final		Medial	
me	[mi]	seem	[sim]	omit	[o' mɪt]
mitt	[_____]	him	[_____]	human	[_____]
mate	[_____]	aim	[_____]	famous	[_____]

met	[_____]	hem	[_____]	salmon	[_____]
mat	[_____]	ham	[_____]	comedy	[_____]
ma	[_____]	alm	[_____]	among	[_____]
maul	[_____]	home	[_____]	demand	[_____]
moat	[_____]	room	[_____]	moment	[_____]
moon	[_____]	worm	[_____]	limit	[_____]
murk	[_____]	hum	[_____]	lemon	[_____]
malign	[_____]	I'm	[_____]	timid	[_____]
mutt	[_____]	humor	[_____]	image	[_____]
my	[_____]	warm	[_____]	summon	[_____]
mow	[_____]	team	[_____]	simmer	[_____]
moil	[_____]	limb	[_____]	family	[_____]
mew	[_____]	fame	[_____]	animal	[_____]
mere	[_____]	gem	[_____]	demerit	[_____]
mare	[_____]	am	[_____]	memory	[_____]
moor	[_____]	dome	[_____]	remember	[_____]
more	[_____]	tomb	[_____]	familiar	[_____]
		term	[_____]		

Syllabic

problem	['problem]
bottom	[_____]
atom	[_____]
blossom	[_____]
prism	[_____]
anthem	[_____]
rhythm	[_____]
emblem	[_____]
fathom	[_____]
bosom	[_____]
random	[_____]
chasm	[_____]

IV. Common phrases:

malted milk	Mickey Mouse	warm meal	some time
name them	team mate	mint gum	famous map

V. Distinguishing [b] from [m]:

be—me	beam—seem	mean—bean
bit—mitt	boom—room	make—bake

bait—mate	hub—hum	mill—bill
bet—met	tub—tomb	roam—robe
ball—mall	rub—rum	rim—rib

VI. Distinguishing [n] from [m]:

neat—meat	turn—term	sinner—simmer
nap—map	gun—gum	sunner—summer
nine—mine	line—lime	warner—warmer
know—mow	teen—team	cones—combs
net—met	hen—hem	snack—smack

VII. [m] sentences:

1. The men are coming home.
2. Mother made some lemon pie.
3. There are many maps missing.
4. A famous woman visited at our home this summer.
5. I am holding a dime in the palm of my hand.
6. Mr. and Mrs. Morgan live in an apartment on Maine Street.
7. The time is brief.
8. He caught the ball in his mitt.
9. They found nine mines.
10. I know the term is just beginning.

VIII. [m] blends:

sm-	-mp	-mpt	-md
smell	imp	romped	roamed
smack	ramp	camped	combed
small	hemp	trumped	boomed
smoke	lamp	humped	beamed
smooth	hump	stamped	slammed
smear	stamp	tramped	teamed
smile	camp	bumped	famed
smut	plump	prompt	timed
smite	tramp	cramped	primed
smirk	trump	lumped	drummed
-mps	-lm	-rm	-mz
mumps	helm	harm	comes
imps	overwhelm	arm	dims
ramps	elm	alarm	worms
lamps	realm	charm	rooms
humps	film	swarm	looms
stamps	helmet	warm	tombs
camps		worm	brooms
tramps		farm	combs
trumps		germ	farms
bumps		term	sums

IX. Blend sentences:

1. We saw the smoke and gave the alarm.
2. I jumped when she bumped the table.
3. The tramp attempted to camp near the river.

4. We had creamed shrimp for dinner.
5. She counted the stamps many times.
6. He smiled as he stood at the helm.
7. They roamed all over the farm.
8. He comes at five to light the lamps.
9. The elm needs trimming.

[n]

Classification: Voiced tongue-point teethridge nasal

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: opened

Complete closure formed by the point of the tongue coming in contact with the upper teethridge, with the sides of the tongue touching the teethridge, and the diversion of the air stream through the nasal cavity

Acoustic Character:

Vibrations set up in and escaping through the nasal cavity

Comparison with Spanish:

The English [n] is like the initial sound in *niño*, *nuevo*, and *nacion*. The second n in *niño* does not function as a phonemic sound in English, though it does in Spanish. The Spanish speaking student must not substitute ñ or [ɲ] (which resembles ñ) for [n].

English spellings:

n: not, nap, nay, net, pen, cane, in, seen

nn: inn, funny, thinner, dinner

pn: pneumonia, pneumatic, pneumograph

hn: John, Johnson

mn: mnemonic mnemonics

kn: know, knee, knowledge, knuckle

gn: gnaw, gnat, gnome, gnu

Behaviour of the sound:

[n] is silent:

after m in the same syllable: hymn, autumn

[n] in final position in polysyllabic words is usually syllabic:

button, mutton

DRILL MATERIAL

I. Produce [n] in isolation: [n, n, n, n, n ———]

II. Combine [n] with [e, i, aɪ, o, u]

[ne, ni, nai, no, nu]

[en, in, ain, on, un]

[ene, ini, ainai, ono, unu]

III. [n] words:

Initial		Final		Medial	
neat	[nit]	seen	[sin]	piano	[pi'ano]
nip	[]	sin	[]	money	[]
nape	[]	sane	[]	honest	[]
net	[]	pen	[]	senate	[]
nap	[]	pain	[]	enamel	[]
nod	[]	awning	[]	mutiny	[]
naught	[]	own	[]	morning	[]
note	[]	loon	[]	raining	[]
nook	[]	earn	[]	dinner	[]
noon	[]	pine	[]	animal	[]
nurse	[]	town	[]	funny	[]
nut	[]	loin	[]	beanery	[]
night	[]	tune	[]	scenery	[]
now	[]	bairn	[]	panic	[]
noise	[]	bourne	[]	honor	[]
new	[]	born	[]	earnest	[]
near	[]	bean	[]	tuning	[]
nor	[]	been	[]	burning	[]
knee	[]	vain	[]	mining	[]
knit	[]	hen	[]	sooner	[]

Syllabic

dozen	['dʌzən]
oven	[]
season	[]
heaven	[]
curtain	[]
button	[]
broken	[]
lemon	[]
linen	[]
open	[]
given	[]
often	[]

IV. Common phrases:

June moon	nice gown	noonday sun	northern nation
lion den	knock-kneed	new nomination	ten ton

V. Distinguishing [d] from [n]:

dip—nip	seed—seen	dale—nail
debt—net	pad—pan	dot—not
dear—near	bead—bean	done—none
door—nor	head—hen	down—noun
deck—neck	owed—own	muddy—money

VI. Distinguishing [m] from [n]:

meat—neat	term—turn	simmer—sinner
map—nap	gum—gun	summer—sunner
mine—nine	lime—line	warmer—warner
mow—know	team—teen	combs—cones
met—net	hem—hen	smack—snack

VII. Distinguishing [ŋ] from [n]:

seeing—seen	bing—been
sing—sin	tang—tan
saying—sane	morning—mornin’
pang—pan	burning—burnin’

VIII. [n] sentences:

1. Name another nation.
2. Will you play tennis before dinner?
3. Nan never notices the bulletin board.
4. The man from the inn will know when dinner is served.
5. The gun made a loud noise.
6. Do not go near the door.
7. Dan and Mildred were married at noon on Monday.
8. Turn the meat so it will not burn.
9. That gun is mine.
10. Bring me a pen.
11. Will you sing this morning?
12. We are giving a dinner tonight.

IX. [n] blends:

sn-	-nth	-nt	-nd	-rn
sneeze	seventh	bent	pinned	turn
snip	eleventh	mint	send	corn
snap	month	meant	penned	burn
snow	hyacinth	mount	owned	barn
snuff	tenth	hint	find	modern
sneer	nth	ant	end	furnace
snare	ninth	count	pond	fern
snore	teenth	don't	band	torn
snail	plinth	squint	ground	born
snatch		rent	lend	mourn
-ns	-nz	-nch	-nts	-nge
ounce	runs	bench	mints	strange
once	vines	branch	mounts	change
dance	dens	staunch	hints	tinge
prance	lions	punch	ants	lounge
trance	prunes	pinch	counts	plunge

glance	buns	launch	rents	range
balance	tons	ranch	squints	sponge
silence	pans	bunch	tents	twinge
tense	dines	lunch	pints	singe
sense	beans	crunch	pants	cringe

X. Blend sentences:

1. We will eat our lunch on the bench near the fence.
2. The band advanced down the street.
3. He joins his friends in the tent.
4. The launching will take place on the sixteenth.
5. The lions are caught in the snare.
6. It will take a month to kill all the snails.
7. He counts as he runs.
8. Don't turn into the lounge.
9. Singe the chicken, but do not burn it.

[ŋ]

Classification: Voiced tongue-back velar nasal

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: opened

Complete closure formed by the back of the tongue coming in contact with the velum, with the sides of the tongue touching the sides of the velum, and the diversion of the air stream through the nasal cavity

Acoustic Character:

Vibrations set up and escaping through the nasal cavity

Comparison with Spanish:

The Spanish *n* (*ancla*) and the English [ŋ] are produced in the same way and have the same acoustic character.

English spellings:

ng: hang, song, sing, length, ring

n: uncle, Lincoln, honk, tank, ink

ngu: tongue, harangue, meringue

Behaviour of the sound:

[ŋ] never appears initially in English

[ŋ] retains its regular pronunciation:

when it is final: song, bring

when the suffixes "er" or "ing" are added to verbs ending in "ing":

singer, wringer

DRILL MATERIAL

I. Produce [ŋ] in isolation: [ŋ, ŋ, ŋ, ŋ, ŋ, ŋ ———]

II. Alternate [n] with [ŋ]: [n, ŋ, n, ŋ, n, ŋ ———]

III. Combine [ŋ] with [e, i, aɪ, o, u]
 [eŋ, iŋ, aɪŋ, oŋ, uŋ]
 [eŋe, iŋi, aɪŋaɪ, oŋo, uŋu]

IV. [ŋ] words:

Final		Final		Medial
sing	[sɪŋ]	being	[_____]	hanger [hæŋə]
bring	[_____]	missing	[_____]	singer [_____]
going	[_____]	paying	[_____]	gingham [_____]
coming	[_____]	betting	[_____]	hunger [_____]
long	[_____]	patting	[_____]	mingle [_____]
ring	[_____]	cooking	[_____]	angry [_____]
hang	[_____]	pulling	[_____]	finger [_____]
song	[_____]	boating	[_____]	ringing [_____]
hung	[_____]	drawing	[_____]	morning [_____]
lung	[_____]	mopping	[_____]	language [_____]
ping-pong	[_____]	cutting	[_____]	languish [_____]
bang	[_____]	hurting	[_____]	bringing [_____]
wrong	[_____]	burning	[_____]	singing [_____]
young	[_____]	turning	[_____]	hanging [_____]

V. Common phrases:

Congo jungle shooting gangster zinc tank
 angry mongrel pink donkey angry singer

VI. Distinguishing [n] from [ŋ]:

seen—seeing	been—bing
sin—sing	tan—tang
sane—saying	mornin'—morning
pan—pang	burnin'—burning

VII. [ŋ] sentences:

1. Will you bring me the song book?
2. Is something wrong?
3. It has been a long morning.
4. Shall we play ping-pong this evening?
5. The dress is hanging on a hanger in my closet.
6. The gong will ring at twelve.
7. He is going down the wrong street.
8. The young man is coming.
9. He was seen burning the leaves.
10. Bring me that granite pan.

VIII. [ŋ] blends:

-ngr	-ngd	-ngk	-ngkt	-ngz
finger	donged	sink	thanked	sings
hunger	longed	pink	kinked	brings
hungry	thronged	link	flanked	sings

mingle	winged	blink	bunked	longs
jingle	ringed	spank	cranked	rings
mangle	hanged	prank	pinked	wrongs
single		tank	linked	lungs
tangle		blank	blinked	songs
anger		think	spanked	gongs
angry		thank	tanked	tongs

IX. Blend sentences:

1. He brings things from the city.
2. He thanked me for the blank.
3. His hunger led him to think of robbing.
4. In his anger he banged the door.
5. They thronged around the man and thanked him.

[l]

Classification: Voiced tongue-point teethridge lateral

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

Partial closure made by the tongue-point coming in contact with the teethridge with the sides free

Although the tongue-point teethridge contact is held, the rest of the tongue may assume a variety of positions and thus influence the resonance of the sound. Because of this we recognize two main types of [l]: the "clear" [l], which carries a front vowel quality (leap, play), and the "dark" [l] which carries a back vowel quality (full, told).

The "clear" [l] is produced with the back of the tongue low and inactive; the "dark" [l] with the back of the tongue elevated toward the velum—toward the position for [u].

Acoustic Character:

Vibrations resulting from the voiced air stream escaping over the sides of the tongue

Comparison with Spanish:

The Spanish *l* (*libro, molino, palatal*) is always "clear"; it is produced in the same manner and has the same acoustic character as the English "clear" [l]. The "dark" [l] is not used in Spanish.

The Spanish-speaking student must learn to produce and to differentiate in usage the "clear" and "dark" [l]'s.

English spellings:

l: lock, lack, let, lay, pal, ale, sale, oil

ll: tell, ill, all, dull

ln: kiln

sl: island, aisle, isle

stl: thistle, bustle, whistle, wrestle

Behaviour of the sound:

“Clear” [l] occurs initially or after an initial consonant: lock, plea

“Dark” [ɫ] occurs finally or before a final consonant: pull, cold

[l] is sometimes silent when it is followed by [k], [m], [d], [f], [v], [n];
walk, calm, could, calf, salve, Lincoln

[l] in final position in polysyllabic words is usually syllabic:
bottle, muscle.

DRILL MATERIAL

I. Produce [l] in isolation: [l, l, l, l, l, l ———]

II. Combine [l] with [e, i, aɪ, o, u]

[le, li, lai, lo, lu]

[el, il, ail, ol, ul]

[ele, ili, ailar, olo, ulu]

III. [l] words:

Initial		Final		Medial	
lea	[li]	ell	[el]	pillow	['pɪlə]
lid	[]	ill	[]	cellar	[]
laid	[]	ale	[]	cooler	[]
let	[]	sell	[]	ceiling	[]
lap	[]	pal	[]	value	[]
lot	[]	doll	[]	volume	[]
law	[]	all	[]	quality	[]
low	[]	pole	[]	howling	[]
look	[]	full	[]	dealer	[]
loon	[]	pool	[]	ability	[]
lurch	[]	curl	[]	falling	[]
lascivious	[]	dull	[]	sealing	[]
luck	[]	owl	[]	family	[]
louse	[]	isle	[]	early	[]
lice	[]	oil	[]	salary	[]
loin	[]	you'll	[]	celery	[]
lure	[]	seal	[]	fully	[]
leer	[]	till	[]	ailing	[]
lair	[]	pale	[]	schooling	[]
lore	[]	cell	[]	willing	[]

Syllabic

apple ['æpəl]	candle [_____]
table [_____]	bottle [_____]
cable [_____]	little [_____]
trouble [_____]	animal [_____]
novel [_____]	topple [_____]
saddle [_____]	muscle [_____]
people [_____]	bustle [_____]

IV. Common phrases:

clean clothes	last look	classic lines	silk pillow
last call	pole vault	hill and dale	whole world

V. [l] sentences:

1. The boy longed to leave the dull lecture.
2. He tells tall tales.
3. He carelessly left the letter on the hall table.
4. Leo was lonely in his cell.
5. The people looked at the little bottle.
6. She bought the pillow at a sale.
7. All the tables were full.
8. The land is level.
9. We were lucky to be late.
10. Will you call me at school?

VI. [l] blends:

pl-	bl-	fl-	kl-	gl-	sl-	spl-
plaster	blame	flame	clean	glad	sleep	split
plenty	bleed	flaw	climb	glow	slink	splay
play	bloom	flit	claw	glean	slumber	splash
plea	blush	fluff	climate	glee	slam	splurge
pluck	blue	fleet	clothes	glimmer	sleeve	splice
plow	black	float	close	glimpse	slid	splutter
plot	blimp	flat	clear	glide	slip	splotch
please	blouse	fling	clip	glade	slow	spleen
place	blank	flare	clime	glare	sled	splendid
plume	blunt	flush	Clara	glade	slap	splint
-lp	-lb	-lm	-lf	-lv	-lth	-lt
help	bulb	helm	elf	valve	health	colt
yelp	alb	film	self	delve	wealth	jilt
pulp	Elbe	realm	sylph	solve	filth	guilt
gulp		elm	golf	twelve	stealth	felt
Alp		overwhelm	gulf	resolve	healthy	malt
scalp		helmet	shelf	shelve	filthy	salt
kelp				calve	stealthy	halt

whelp
sculp

involve stealthily
elves wealthy
halves healthful
pelt

-ld	-lk	-rl	-ls	-lz
old	elk	hurl	else	tails
bold	milk	burl	false	rails
sold	bulk	girl	pulse	pails
gild	silk	curl	impulse	seals
held	sulk	furl	repulse	meals
smelled	bulky	pearl		bills
crawled	milkweed	twirl		rolls
felled	ilk	earl		walls

VII. Blend sentences:

1. He told them he had sold the old gold.
2. Help her to drink her milk.
3. Ralph played golf by himself.
4. He will be glad to get some sleep.
5. The flames are climbing up the walls.
6. He will be glad to help you solve the problem.
7. The sleeves were of blue silk.
8. The plaster seals the entrance.
9. The bulb fell from the shelf to the floor.
10. The clean-cut man stood at the helm.
11. The flag was unfurled.
12. The bulbs planted along the rails should bloom in May.
13. The films are stored on the shelves.
14. Although he is wealthy, he does not splurge.
15. No one else made a splash.
16. My impulse was to speak of the filth.

[hw]

Classification: Voiceless lip velar semi-vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating as [h] blends into [w] and into following vowel

Opening into nasal cavity: closed

Partial closure of the glottis as the lips round for [w]

Acoustic Character:

Vibrations resulting from the air stream passing through the narrowed glottis and rounded lips, and gliding into position for the following vowel

Comparison with Spanish:

[hw] is like the softened j in some regional speech: (juicio).

English spellings:

wh: why, when, where, which.

DRILL MATERIAL

I. Produce [he, hi, haɪ, ho, hu]

II. Produce [he, hi, haɪ, ho, hu] with lips very rounded.

III. Produce [hue, hui, huar, huo, hu] exaggerating the rounding of the lips for the [u], and the opening for the following vowel or diphthong.

IV. Produce [hue, hui, huar, huo, hu] more rapidly:
[hwe, hwi, hwaɪ, hwo, hwu]

V. Combine [hw] with [e, i, aɪ, o, u]
[hwe, hwi, hwaɪ, hwo, hwu]
[ehwe, ihwi, aihwaɪ, ohwo, uhwu]

VI. [hw] words:

Initial	Medial
whee [hwi]	awhile [ə'hwaɪl]
whiz []	everywhere []
whale []	somewhere []
whet []	awhirl []
what []	elsewhere []
whirr []	somewhat []
whine []	nowhere []
whew []	rewhip []
where []	rewheel []
whip []	meanwhile []
which []	
when []	
why []	
while []	

VII. Common phrases:

gee whiz	which whale	where's the whip
which one	wait awhile	what wattage

VIII. Distinguishing [w] from [hw]:

we—whee	wail—whale	Y—why
wit—whit	weal—wheel	watt—what
wet—whet	weather—whether	wear—where
wine—whine	witch—which	word—whirred

IX. [hw] sentences:

1. Where did they find the whale?
2. Meanwhile the dog continued to whine.
3. There was a whirring sound somewhere.
4. The whip had a white handle.

5. Where did you take the wheel?
6. She wore a white dress.
7. Wait awhile while I finish this work.
8. The watch was nowhere around the house.
9. We could hear the whirring of the wings.

[w]

Classification: Voiced lip velar semi-vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

With the lips closely rounded and the tongue-back raised toward the velum (position for [u]), the lips and tongue glide into position for the following vowel

Acoustic Character:

Vibrations resulting from the glide from the [w] position into the following vowel

Comparison with Spanish:

[w] occurs in certain parts of the Americas; in the combinations *gua*, (*agua*), *güe*, (*vergüenza*), *güi*, (*agüire*), and *hue*, (*huerta*) the *u* spelling is sounded approximately [w].

English spellings:

w: watt, wax, wet, way

u: language, languish, sanguine, penguin

Behaviour of the sound:

[w] in initial position is silent when followed by:

r: write, wrong, wring

h: who, whose, whole

[w] in medial position is silent in sword, two, answer, toward

[w] appears finally in the spelling of some words (know, saw, law) but does not function as a sound element.

DRILL MATERIAL

I. Produce [e, i, aɪ, o, u] with lips spread laterally.

II. Produce [e, i, aɪ, o, u] with lips very rounded.

III. Produce [ue, ui, uaɪ, uo, uu] exaggerating the rounding for [u] and the opening for the following vowel or diphthong.

IV. Produce [ue, ui, uaɪ, uo, uu] more rapidly.

[we, wi, waɪ, wo, wu]

V. Combine [w] with [e, i, aɪ, o, u]

[we, wi, waɪ, wo, wu]

[ewe, iwi, aɪwaɪ, owo, uwu]

VI. [w] words:

Initial		Medial	
we	[wi]	won	[wʌn]
away	[ə'we]	wit	[_____]
reward	[_____]	wait	[_____]
always	[_____]	wet	[_____]
wigwam	[_____]	was	[_____]
between	[_____]	wall	[_____]
everyone	[_____]	woe	[_____]
onward	[_____]	wool	[_____]
unwise	[_____]	woo	[_____]
unworthy	[_____]	worm	[_____]
sandwich	[_____]		

VII. Common phrases:

warm weather	wishing well	walk west	we went
wealthy woman	work well	wise women	weak wall

VIII. Distinguishing [hw] from [w]:

whee—we	whale—wail	why—Y
whit—wit	wheel—weal	what—watt
whet—wet	whether—weather	where—wear
whine—wine	which—witch	whirred—word

IX. [w] sentences:

1. It is too wet to walk in the woods.
2. Wilson won anyway.
3. We await your word.
4. The woodwork was washed, wiped and waxed.
5. He was unworthy of the reward.
6. The witty boy turned a cartwheel.
7. Which one will you wear?
8. I wish I knew why we were going.

X. [w] blends:

tw-	thw-	sw-	kw-	dw-	gw-
twelve	thwart	sweet	quick	dwel	language
twill	thwack	sway	acquit	dwarf	languish
twist	thwarter	swell	quicken	Dwight	sanguine
twinkle	thwacker	swoon	acquittal	dwindle	penguin
twin	thwarted	swerve	acquiesce	dwelling	linguistic
tweed	thwacked	swear	quiet		linguid
twine		swore	quite		
twirl		swing	quietly		
twig		swart	queer		
tweet		switch	quickly		

XI. Blend sentences:

1. There were twelve penguins.
2. The dwarf moved quickly.

3. The twigs were bound with heavy twine.
4. The swing swayed gently.
5. Dwight speaks several languages.
6. The enemy was thwarted in its advance.

[j]

Classification: Voiced tongue-front palatal semi-vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

With the tongue-front raised near the palate (position for [i]), the lips and tongue glide into position for the following vowel

Acoustic Character:

Vibrations resulting from the glide from the [j] position into the following vowel.

Comparison with Spanish:

The Spanish *ll* (*Villa*, *llama*) as pronounced in Mexico, and the English [j] are produced in the same way and have the same acoustic character.

English spellings:

y: yacht, yap, yet, yip

i (before the neutral vowel): million, opinion, pavilion, bullion, canyon, onion, bunion

Behaviour of the sound:

[j] does not appear in the spelling, but is sounded before [u] when [u] is preceded by p, b, m, f, v, t, d, n, k, g, or h: pure, beauty, mute, feud, view, tube, due, nude, cue, regulate, human. (The [j] is usually considered part of the diphthong [ju]).

DRILL MATERIAL

I. Produce [ie, ii, iaɪ, io, iu] gliding from one vowel into the following vowel or diphthong.

II. Produce [ie, ii, iaɪ, io, iu] more rapidly: [je, ji, jaɪ, jo, ju]

III. Combine [j] with vowels: [e, i, aɪ, o, u]

[je, ji, jaɪ, jo, ju]

[eje, iji, aɪjaɪ, ojo, uju]

IV. [j] words:

	Initial		Medial ¹
ye	[ji]	young [jʌŋ]	abuse (v) [ə'bjuz]
yip	[_____]	yowl [_____]	pew [_____]
yea	[_____]	you'll [_____]	mew [_____]

¹For other examples, see drill material on [ju].

yet [_____]	year [_____]	few [_____]
yam [_____]	your [_____]	due [_____]
yacht [_____]	yore [_____]	new [_____]
yawl [_____]	yield [_____]	cute [_____]
yo [_____]	yes [_____]	canyon [_____]
you [_____]	yellow [_____]	million [_____]

V. Common phrases:

yellow yam Yale reunion your yard
university yard usual yacht Italian youth

VI. Distinguishing [ɜ] from [j]:

[ɜe]—[je]	[eɜe]—[eje]
[ɜi]—[ji]	[iɜi]—[iji]
[ɜaɪ]—[jaɪ]	[aɪɜaɪ]—[aɪjaɪ]
[ɜo]—[jo]	[oɜo]—[oje]
[ɜu]—[ju]	[uɜu]—[uju]

VII. Distinguishing [dʒ] from [j]:

gee—ye	jam—yam	jeer—year
gip—yip	jot—yacht	jail—Yale
jay—yea	Joe—yo	jell—yell
jet—yet	jowl—yowl	joke—yoke

VIII. [j] sentences:

1. Yesterday we bought some yarn.
2. The yacht is in its usual slip.
3. Will you come into the yard?
4. Last year we went to Europe.
5. The youth casually strolled toward the yard.
6. The decision of the university is final.
7. A million men are involved in the invasion.
8. Yes, I've met the judge.
9. The soldier came yesterday.
10. The young man has good vision.

[r]

Classification: Retroflex tongue-point and tongue-blade semi-vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

With the tongue sides against the molars, the tongue-point raised toward the palate (position for [ɹ']), the lips and tongue glide into position for the following vowel.

Acoustic Character: vibrations resulting from the glide from the [ɜ] position into the following vowel.

Comparison with Spanish:

The Spanish *r* (rojo, broma, hereje, hablar) is produced with one tap

of the tongue-point against the lower upper-teethridge. Initial *r* and *rr* in Spanish are trilled.

The English [r] involves no tap or actual contact between the articulatory organs, but rather involves a narrowing of the oral passage so that as the air stream passes through friction is introduced. English [r] is rarely trilled.

English spellings:

r: rot, rat, red, ray, rip

rr: sorrow, sorry, arrow, errand

rh: rhythm, rhyme, rheumatic

wr: write, wrong, wring, wraith

Behaviour of the sound:

The degree of friction introduced and the degree of retroflexion in the [r] vary considerably between different parts of the country and between different individuals.

DRILL MATERIAL

I. Produce [ʒe, ʒi, ʒai, ʒo, ʒu] gliding from one vowel into the following vowel or diphthong.

II. Produce [ʒe, ʒi, ʒai, ʒo, ʒu] more rapidly: [re, ri, rai, ro, ru]

III. Combine medially: [ere, iri, arrai, oro, uru]

IV. [r] words:

Initial		Medial
read	[rid]	arrow ['æro]
rip	[]	errand []
rate	[]	area []
rest	[]	irritate []
rat	[]	bury []
rah	[]	dairy []
raw	[]	hurry []
row	[]	cherry []
root	[]	carrot []
room	[]	very []
respond	[]	erase []
run	[]	sorry []
ride	[]	mirror []
rowdy	[]	around []
royal	[]	correct []
rear	[]	jury []
rare	[]	error []

roar	[_____]	diary	[_____]
reach	[_____]	parrot	[_____]
rich	[_____]	narrow	[_____]

V. Common phrases:

reach around	red raspberry	rip-roaring
red robe	correct arrow	carry around

VI. Distinguishing [w] from [r]:

weed—read	wide—ride	wad—rod
wait—rate	wear—rare	wound—round
west—rest	wore—roar	wail—rail
won—run	wake—rake	wipe—ripe

VII. [r] sentences:

1. Run around the room.
2. Please wrap the carrots.
3. Rag rugs were arranged around the room.
4. Read the reports for me.
5. Please correct the errors in the story.
6. The rope was wound around the wide rail.
7. He wrote to the jury.
8. I am sorry we have to hurry.
9. He won the race.
10. He spent the rest of his life on a dairy farm in the west.

VIII. [r] blends:

pr-	br-	tr-	dr-	kr-
pray	bread	tree	dress	cry
prim	brown	try	dry	creed
presto	bring	tray	draw	cream
price	bridge	troop	dray	credulous
proud	brief	treason	drew	criminal
prose	brave	train	drip	critic
prune	vibrate	treat	drop	craft
priest	brick	trunk	drench	crew
prompt	brash	trout	drape	cross
promise	brush	trinket	droop	crown
gr-	fr-	thr-	shr-	
green	free	three	shriek	
grow	fry	throw	shrill	
grouse	afraid	threw	shrew	
gram	fresh	throb	shrunk	
greed	fraud	thread	shroud	
great	fright	throat	shrimp	
grim	friction	thrill	shrine	
grit	fruit	through	shift	
grease	frill	threat	shrink	
grin	frail	throne	shred	

IX. Blend sentences:

1. There was brown bread on the tray.
2. The train ran through the valley.
3. Presently the critic will come.
4. The prisoners were tried for treason.
5. We drew up at the bridge.
6. The trees are green.
7. We had fresh fruit for breakfast.
8. We had creamed shrimp for lunch.
9. We heard a shrill cry.
10. There were three great men in the group.
11. The horses drew the dray up the hill.

Analysis of and Drill Material on Individual Speech Sounds

VOWELS

[i]

Classification: High-front vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The lips are slightly tensed laterally; the front of the tongue is arched very high and very forward

Acoustic Character:

Vibrations resulting from the voiced air stream passing out over the arched tongue.

Comparison with Spanish:

The Spanish *i* (*hijo*, *niño*, *muy*) and the English [i] are produced approximately in the same way and have approximately the same acoustic character. The English [i] is probably longer.

Typical English spellings:

e: me, be, he, she

ee: feet, seen, seem, fee

ea: cease, seat, leave, eat

ei: receive, either, deceive

ie: yield, belief, relief, reprieve

Behaviour of the sound:¹

[i] usually occurs in accented syllables.

DRILL MATERIAL

I. Produce [i] in isolation: [i, i, i, i, i, i ———]

II. Combine [i] with consonants:

[pi, ip, pip]

[bi, ib, bib]

[ti, it, tit]

[di, id, did]

[ki, ik, kik]

[gi ig, gig]

[fi, if, fif]

[vi, iv, viv]

[si, is, sis]

[zi, iz, ziz]

[θi, iθ, θiθ]

[ði, ið, ðið]

[ʃi, iʃ, ʃiʃ]

[ʒi, iʒ, ʒiʒ]

[hi, ih]

[tʃi, itʃ, tʃitʃ]

[dʒi, idʒ, dʒidʒ]

[mi, im, mim]

[ni, in, nin]

[li, il, lil]

[ɪŋ, ɪŋɪ]

[wi, iwi]

[hwi, ihwi]

[ji, iji]

[ri, iri]

¹ See p. 87.

III. [ɪ] words:

Initial		Final		Medial	
ease	[iz]	bee	[bi]	beat	[bit]
ego	[]	pea	[]	deep	[]
eagle	[]	fee	[]	green	[]
easel	[]	he	[]	heat	[]
eat	[]	lea	[]	keep	[]
east	[]	knee	[]	leap	[]
eel	[]	we	[]	meat	[]
eke	[]	she	[]	neat	[]
each	[]	decree	[]	peel	[]
egis	[]	thee	[]	sleep	[]
even	[]	tea	[]	read	[]
equal	[]	see	[]	seat	[]
eager	[]	gee	[]	teen	[]
eaves	[]	key	[]	veal	[]
eve	[]	me	[]	weal	[]
eastern	[]	agree	[]	sheep	[]
Eden	[]	free	[]	mean	[]
ether	[]	plea	[]	please	[]
easy	[]	tree	[]	zeal	[]
evening	[]	three	[]	wheel	[]

IV. Common phrases:

even keel
is easy

weak knees
will deal

plea for freedom
eat it

V. Distinguishing [ɹ] from [i]:

is—ease
it—eat
ill—eel
itch—each
bit—beat
dip—deep

grin—green
hit—heat
lip—leap
mit—meat
pill—peel
slip—sleep

sit—seat
tin—teen
ship—sheep
will—weal
dill—deal
pick—peak

VI. [i] sentences:

1. The jeep disappeared down the street.
2. Will you feed the baby?
3. The sheep were asleep in the field.
4. Either key will fit the door.
5. She will go east on Easter.
6. The trustee bought thirteen tickets.
7. Will these shoes fit me?

8. Did you find the deed?
9. Will you sit in this seat?
10. It is easy to read.
11. Her knitting is green.
12. Keep the ship at an even keel.

[ɪ]

Classification: Lower high-front vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The lips remain in the neutral¹ position; the front of the tongue is a little lower and more retracted than for [i].

Acoustic Character:

Vibrations resulting from the voiced air stream passing out over the tongue.

Comparison with Spanish:

[ɪ] does not occur in Spanish.

Typical English spellings:

i: bit, if, sit, lip

y: hymn, myth, mythology

u; ui: business, busy, guild, guilt

Behaviour of the sound:

[ɪ] figures as an element in the diphthongs: [aɪ]: ice, mice, [ɔɪ]: boy, toy, and [ɪə]: hear, beer

[ɪ] rather than [i] is used before [ʃ] and [ʒ]: ambition, revision.

[ɪ] rather than [i] is more often used in final position or in unaccented syllables.

DRILL MATERIAL

I. Produce [ɪ] in isolation: [ɪ, ɪ, ɪ, ɪ, ɪ, ɪ ———]

II. Combine [ɪ] with consonants:

[pɪ, ɪp, pɪp]

[bɪ, ɪb, bɪb]

[tɪ, ɪt, tɪt]

[dɪ, ɪd, dɪd]

[kɪ, ɪk, kɪk]

[gɪ, ɪg, gɪg]

[fɪ, ɪf, fɪf]

[vɪ, ɪv, vɪv]

[sɪ, ɪs, sɪs]

[zɪ, ɪz, zɪz]

[θɪ, ɪθ, θɪθ]

[ðɪ, ɪð, ðɪð]

[ʃɪ, ɪʃ, ʃɪʃ]

[ʒɪ, ɪʒ, ʒɪʒ]

[hɪ, ɪh, hɪh]

[tʃɪ, ɪtʃ, tʃɪtʃ]

[dʒɪ, ɪdʒ, dʒɪdʒ]

[mɪ, ɪm, mɪm]

[nɪ, ɪn, nɪn]

[lɪ, ɪl, lɪl]

[ɪŋ, ɪŋɪ]

[wɪ, ɪwɪ]

[hʷɪ, ɪhʷɪ]

[jɪ, ɪjɪ]

[rɪ, ɪrɪ]

¹Neutral position: that position of the jaw, lips, and tongue which is achieved by the mere release of tension in the jaw; the jaw in its most relaxed position.

III. [ɪ] words:

Initial		Final	
if	[ɪf]	poppy	['pɑpɪ]
idiot	[_____]	baby	[_____]
image	[_____]	body	[_____]
ink	[_____]	cookie	[_____]
in	[_____]	funny	[_____]
instance	[_____]	very	[_____]
it	[_____]	easy	[_____]
is	[_____]	slushy	[_____]
ill	[_____]	bushy	[_____]
idiom	[_____]	tiny	[_____]
ignore	[_____]	grimy	[_____]
incline	[_____]	grumbly	[_____]
impress	[_____]	lovely	[_____]
irritate	[_____]	buggy	[_____]
impossible	[_____]	Sally	[_____]
imbue	[_____]	daddy	[_____]
indict	[_____]	sleepy	[_____]
index	[_____]	fluffy	[_____]
infant	[_____]	floppy	[_____]
industry	[_____]	lobby	[_____]

Medial

bill	[bɪl]	chip	[tʃɪp]
kid	[_____]	wit	[_____]
did	[_____]	which	[_____]
fix	[_____]	zip	[_____]
give	[_____]	mill	[_____]
hid	[_____]	wish	[_____]
lid	[_____]	ambition	[_____]
mitt	[_____]	tuition	[_____]
knit	[_____]	vision	[_____]
pit	[_____]	derision	[_____]
rip	[_____]	mission	[_____]
sit	[_____]	dinner	[_____]
tip	[_____]	ring	[_____]

ship [_____]	victory [_____]
fit [_____]	quick [_____]
writ [_____]	lift [_____]

IV. Common phrases:

receiving ship
spilled milk

it is
impossible infant

which bill
ink it in

V. Distinguishing [i] from [ɪ]:

ease—is
eat—it
eel—ill
each—itch
beat—bit
deep—dip

green—grin
heat—hit
leap—lip
meat—mitt
peel—pill
sleep—slip

seat—sit
teen—tin
sheep—ship
weal—will
deal—dill
peak—pick

VI. Distinguishing [e] from [ɪ]:

bell—bill
dead—did
head—hid
lead—lid
met—mitt
etch—itch

net—knit
pet—pit
set—sit
wet—wit
well—will
sleep—slipped

rest—wrist
F—if
en—in
l—ill
Ben—been
peck—pick

VII. Distinguishing [ʌ] from [ɪ]:

mud—mid
putt—pit
mull—mill
love—live
bun—been

but—bit
hut—hit
cut—kit
dumb—dim
gull—gill

VIII. [ɪ] sentences:

1. The king had chicken for dinner.
2. Her gift was a beautiful ring.
3. Did you have fish for dinner?
4. We hope that victory is near.
5. They will roast the pig in the pit.
6. They made the decision quickly.
7. I imagine it is an idiom.
8. It is impossible to lift.
9. She is knitting a pink sweater.
10. That is the keel of the ship.
11. Will you give me the deed?
12. Our ships will sail the seven seas.
13. Did you get a seat?
14. Which shell did he give you?

[e]

Classification: Higher mid-front vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The lips remain in the neutral¹ position; the front of the tongue is a little lower and more retracted than for the [ɪ].

Acoustic Character:

Vibrations resulting from the voiced air stream passing out over the tongue

Comparison with Spanish:

Although the English [e] and the Spanish *e* (*enano*, *mesa*, *de*) are very similar in production and acoustic character, the English [e] is nearly always diphthongized, and is often written phonically [er].

Typical English spellings:

a: sale, tale, pale, safe

ai: bait, fail, mail, aim

ay: pay, may, pray, tray

Behaviour of the sound:

[e] is often heard before [g], [ʃ], and [ʒ] when the spelling is e or ea, but [e] is preferred.

DRILL MATERIAL

I. Produce [e] in isolation: [e, e, e, e, e ———]

II. Combine [e] with consonants:

[pe, ep, pep]	[ze, ez, zez]	[me, em, mem]
[be, eb, beb]	[θe, eθ, θeθ]	[ne, en, nen]
[te, et, tet]	[ðe, eð, ðeð]	[le, el, lel]
[de, ed, ded]	[ʃe, eʃ, ʃeʃ]	[eɪ, eɪe]
[ke, ek, kek]	[ʒe, eʒ, ʒeʒ]	[we, ewe]
[ge, eg, geg]	[he, ehe]	[hwe, ehwe]
[fe, ef, fef]	[tʃe, etʃ, tʃetʃ]	[je, eje]
[ve, ev, vev]	[dʒe, edʒ, dʒedʒ]	[re, ere]
[se, es, ses]		

III. [e] words:

Initial		Final		Medial	
ape	[ep]	pay	[pe]	tape	[tep]
Abe	[]	bay	[]	cake	[]
ate	[]	tray	[]	fate	[]
aid	[]	day	[]	vase	[]
ache	[]	gay	[]	chase	[]
age	[]	Kay	[]	shake	[]
ace	[]	Fay	[]	cane	[]
aim	[]	convey	[]	cave	[]
ale	[]	they	[]	bathe	[]

¹See footnote on p. 37.

able	[_____]	say	[_____]	safe	[_____]
apron	[_____]	shay	[_____]	vague	[_____]
eight	[_____]	hay	[_____]	facial	[_____]
agent	[_____]	jay	[_____]	paper	[_____]
acre	[_____]	may	[_____]	same	[_____]
apex	[_____]	neigh	[_____]	place	[_____]
Avery	[_____]	lay	[_____]	made	[_____]
ailment	[_____]	way	[_____]	date	[_____]
agency	[_____]	ray	[_____]	rain	[_____]
aimless	[_____]	pray	[_____]	sail	[_____]

IV. Common phrases:

they pay
May Day

same paper
made eight

able agency
gave chase

V. Distinguishing [e] from [ɛ]:

edge—age
Em—aim
every—Avery
Ed—aid

pepper—paper
debt—date
sell—sail
bet—bait

tell—tale
fell—fail
wet—wait
met—mate

VI. [e] sentences:

1. The baby ate some cake.
2. This is a fine day to sail in the bay.
3. They were very vague about their aims.
4. They hope to be able to stay away for some time.
5. This is the same paper.
6. Is it necessary to sell the sailboat?
7. Let the late-comers sit in the back of the room.
8. Grandmother tells her fairy tales.
9. The Red Cross gave them aid.
10. I failed to hear the bell.

[e]

Classification: Lower mid-front vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The jaw is more open than for [ɛ]; the front of the tongue is more retarded than for [ɛ].

Acoustic Character:

Vibrations resulting from the voiced air stream passing out over the arched tongue

Comparison with Spanish:

The Spanish *e* (*el*, *pero*, *pared*) and the English [e] are produced in the same way and have the same acoustic character.

Typical English spellings:

e: set, bet, met, let

ea: weather, leather, lead, meadow

Behaviour of the sound:

[e] rather than [æ] is preferred before [g] [ʃ] and [ʒ], when the spelling is e or ea.

[e] does not occur in final position.

DRILL MATERIAL

I. Produce [e] in isolation: [ɛ, ɛ, ɛ, ɛ, ɛ ———]

II. Combine [e] with consonants:

[pe, ɛp, pep]	[ze, ɛz, zɛz]	[mɛ, ɛm, mɛm]
[be, ɛb, bɛb]	[θɛ, ɛθ, θɛθ]	[nɛ, ɛn, nɛn]
[tɛ, ɛt, tɛt]	[ðɛ, ɛð, ðɛð]	[lɛ, ɛl, lɛl]
[dɛ, ɛd, dɛd]	[ʃɛ, ɛʃ, ʃɛʃ]	[ɛŋ, ɛŋɛ]
[kɛ, ɛk, kɛk]	[ʒɛ, ɛʒ, ʒɛʒ]	[wɛ, ɛwɛ]
[gɛ, ɛg, gɛg]	[hɛ, ɛhɛ]	[hwe, ɛhwe]
[fɛ, ɛf, fɛf]	[tʃɛ, ɛtʃ, tʃɛtʃ]	[jɛ, ɛjɛ]
[vɛ, ɛv, vɛv]	[dʒɛ, ɛdʒ, dʒɛdʒ]	[rɛ, ɛrɛ]
[sɛ, ɛs, sɛs]		

III. [e] words:

Initial

ebony	['ɛbənɪ]	any	[ɛnɪ]
etch	[_____]	elk	[_____]
editor	[_____]	elevate	[_____]
extra	[_____]	end	[_____]
egg	[_____]	else	[_____]
every	[_____]	empty	[_____]
Ethel	[_____]	elevator	[_____]
Esther	[_____]	ever	[_____]
edge	[_____]	enter	[_____]
emery	[_____]	entrance	[_____]

Medial

pet	[pet]	zest	[zest]
bet	[_____]	shell	[_____]
tell	[_____]	strength	[_____]
debt	[_____]	head	[_____]
kept	[_____]	chess	[_____]
get	[_____]	jell	[_____]
fell	[_____]	met	[_____]
vent	[_____]	net	[_____]
then	[_____]	let	[_____]
send	[_____]	wet	[_____]

IV. Common phrases:

empty elevator
fresh eggs

any entrance
head treasurer

special nest
get jelly

V. Distinguish [ɪ] from [e]:

bill—bell
did—dead
hid—head
lid—lead
mitt—met
itch—etch

knit—net
pit—pet
sit—set
wit—wet
will—well
slipped—slept

wrist—rest
if—F
in—en
ill—I
been—Ben
pick—peck

VI. Distinguishing [e] from [ɛ]:

age—edge
aim—Em
Avery—every
aid—Ed

paper—pepper
date—debt
sail—sell
bait—bet

tail—tell
fail—fell
wait—wet
mate—met

VII. Distinguishing [æ] from [ɛ]:

aster—Esther
and—end
add—Ed
pat—pet

bat—bet
than—then
sand—send
shall—shell

had—head
mat—met
lad—lead
sat—set

VIII. [ɛ] sentences:

1. Emily will wear the red dress.
2. Are there any cigarettes in the den?
3. The hens escaped through the mesh.
4. Did you tell them to ring the bell?
5. She stood on the edge of the step.
6. She said she would knit mittens.
7. He sells bait to everyone.
8. Wait until I tell you.
9. There were ten tan mats.
10. We must send for some sand.

[æ]

Classification: Low-front vowel

Production:

Articulatory Adjustment:

Vocal cords: Vibrating

Opening into nasal cavity: closed

The jaw is more open than for [ɛ]; the front of the tongue is lower and more retracted than for [ɛ].

Acoustic Character:

Vibrations resulting from the voiced air stream passing over the tongue

Comparison with Spanish:

[æ] does not occur in Spanish.

Typical English spellings:

a: hat, bat, cat, mat

Behaviour of the sound:

[æ] rather than [e] is used before intervocalic [r] when the spelling is ar or arr: carry, carriage.

[æ] does not occur in final position.

DRILL MATERIAL

I. Produce [æ] in isolation: [æ, æ, æ, æ, æ, æ ———]

II. Combine [æ] with consonants:

[pæ, æp, pæp]	[zæ, æz, zæz]	[mæ, æm, mæm]
[bæ, æb, bæb]	[θæ, æθ, θæθ]	[næ, æn, næn]
[tæ, æt, tæt]	[ðæ, æð, ðæð]	[læ, æl, læl]
[dæ, æd, dæd]	[ʃæ, æʃ, ʃæʃ]	[æŋ, æŋæ]
[kæ, æk, kæk]	[ʒæ, æʒ, ʒæʒ]	[wæ, æwæ]
[gæ, æg, gæg]	[hæ, æhæ]	[hwæ, æhwæ]
[fæ, æf, fæf]	[tʃæ, ætʃ, tʃætʃ]	[jæ, æjæ]
[væ, æv, væv]	[dʒæ, ædʒ, dʒædʒ]	[ræ, æræ]
[sæ, æs, sæs]		

III. [æ] words:

Initial

apt [æpt]	ash [æʃ]
abbey []	azure []
at []	am []
add []	an []
action []	Al []
agony []	angry []
after []	arrow []
avid []	aster []
ass []	ambition []
as []	apple []

Medial

pack [pæk]	knack [næk]
bat []	lack []
tack []	wag []
dad []	rag []
catch []	drag []
fat []	track []
vat []	back []

sad	[_____]	map	[_____]
shack	[_____]	tan	[_____]
mat	[_____]	than	[_____]

IV. Common phrases:

angry action	pack rat	black mat
fat vat	Dan's shack	back rack

V. Distinguishing [ɛ] from [æ]:

Esther—aster	bet—bat	head—had
end—and	then—than	met—mat
Ed—add	send—sand	lead—lad
pet—pat	shell—shall	set—sat

VI. Distinguishing [ɑ] from [æ]:

sod—sad	mop—map	bog—bag
shock—shack	cot—cat	block—black
knock—knack	pod—pad	clock—clack
lock—lack	rot—rat	Don—Dan

VII. [æ] sentences:

1. Ann had an arrow in her hand.
2. Jack has a blue badge.
3. The rabbit was in the shack with the other animals.
4. They gathered at the back to look at the maps.
5. I shall take a nap this afternoon.
6. They poured the fat into that vat.
7. Will you send for a better bat?
8. Put the cap on your head.
9. Lock the maps in the black box.
10. Dan knocked at the shack.

[ɑ]

Classification: Low-back vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The jaw is quite open; the tongue is low and comparatively flat in the mouth.

Acoustic Character:

Vibrations resulting from the voiced air stream passing over the tongue

Comparison with Spanish:

The Spanish *a* (*ana*, *hablado*, *mesa*) and the English [ɑ] are produced in the same way and have the same acoustic character.

Typical English spellings:

a: father, calm, palm, ark

Behaviour of the sound:

- [a] or [a] figures as an element in the diphthongs [aʊ]: house, and [aɪ]: ice.
- [a] rarely occurs in final position.
- [a] rather than [ə] is used before [r] when the vowel is spelled a, unless the centering diphthong [əɪ] replaces the vowel plus [r].
- [a] or [ə] may be used before intervocalic [r] when its spelling is or or orr, forest, sorrow. ([a] is more commonly used.)
- [a] or [ə] may be used before [g], [ŋ], [s], [θ], [f], and [ʃ], bog, song, loss, moth, cough, wash. ([ə] is more commonly used.)

DRILL MATERIAL

I. Produce [a] in isolation: [a, a, a, a, a, a ———]

II. Combine [a] with consonants:

[pa, ap, pap]	[za, az, zaz]	[ma, am, mam]
[ba, ab, bab]	[θa, aθ, θaθ]	[na, an, nan]
[ta, at, tat]	[ʃa, aʃ, ʃaʃ]	[la, al, lal]
[da, ad, dad]	[ʒa, aʒ, ʒaʒ]	[aŋ, aŋa]
[ka, ak, kak]	[ha, ah, aha]	[wa, awa]
[ga, ag, gag]	[tʃa, atʃ, tʃatʃ]	[hwa, ahwa]
[fa, af, faf]	[dʒa, adʒ, dʒadʒ]	[ja, aja]
[va, av, vav]		[ra, ara]
[sa, as, sas]		

III. [a] words:

Initial

alm	[am]	army	['armɪ]
arbor	[]	olive	[]
art	[]	artist	[]
ardent	[]	armistice	[]
ark	[]	argument	[]
argue	[]	armory	[]
Arthur	[]	ah	[]
arson	[]	arcade	[]
arch	[]	Arcadian	[]
arm	[]	arsonist	[]

Medial

pod	[pad]	bomb	[bam]
box	[]	mop	[]
tot	[]	knot	[]
dock	[]	lot	[]
dog	[]	yacht	[]
fond	[]	rot	[]

sock	[_____]	psalm	[_____]
calm	[_____]	doll	[_____]
palm	[_____]	car	[_____]
shock	[_____]	barn	[_____]

IV. Common phrases:

armed car	ardent artist	car barn
doll box	foreign army	bombed armory

V. Distinguishing [æ] from [ɑ]:

sad—sod	map—mop	bag—bog
shack—shock	cat—cot	black—block
knack—knock	pat—pot	clack—clock
lack—lock	rat—rot	Dan—Don

VI. Distinguishing [ʌ] from [ɑ]:

tut—tot	shuck—shock	sum—psalm
duck—dock	bum—bomb	dull—doll
fund—fond	nut—knot	luck—lock
come—calm	rut—rot	rub—rob

VII. Distinguishing [ɔ] from [ɑ]:

pawed—pod	for—far	dawn—don
taught—tot	tore—tar	bore—bar
caught—cot	pour—par	cawed—cod
sought—sot	core—car	naught—not

VIII. [ɑ] sentences:

1. The top of the pot was hot.
2. The box is not locked.
3. There is a red barn at our farm.
4. They were calm during the bombing.
5. Lock the back door.
6. The road to the shack was blocked.
7. Will you give the cup to Tom?
8. The duck swam under the dock.
9. She taught until four o'clock.
10. The bombing began at dawn.

[ɑ]

Classification: High-low-back-round vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The lips are rounded in an ellipse and somewhat protruded; the back of the tongue is higher than for [ɑ].

Acoustic Character:

Vibrations resulting from the voiced air stream passing over the tongue

Comparison with Spanish:

[ə] does not occur in Spanish

Typical English spellings:

aw: saw, paw, caw, awl

a: ball, tall, call, fall

au: auction, author, autumn, auburn

ou: bought, ought, sought, fought

o: soft, loft, often, office

Behaviour of the sound:

[ə] figures as an element in the diphthongs [ɔɪ]: boy, and [əʊ]: more

[ə] or [ɑ] may be used before intervocalic [r] when the spelling is or or orr, forest, sorrow. ([ɑ] is more commonly used.)

[ə] or [ɑ] may be used before [g], [ŋ], [s], [θ], [b], and [ʃ], bog, song, loss, moth, cough, wash. ([ɑ] is less commonly used.)

DRILL MATERIAL

I. Produce [ə] in isolation: [ə, ə, ə, ə, ə, ə ———]

II. Combine [ə] with consonants:

[pə, əp, pəp]

[bə, əb, bəb]

[tə, ət, tət]

[də, əd, dəd]

[kə, ək, kək]

[gə, əg, gəg]

[fə, əf, fəf]

[və, əv, vəv]

[sə, əs, səs]

[zə, əz, zəz]

[θə, əθ, θəθ]

[ðə, əð, ðəð]

[ʃə, əʃ, ʃəʃ]

[ʒə, əʒ, ʒəʒ]

[hə, əh, həh]

[tʃə, ətʃ, tʃəʃ]

[dʒə, ədʒ, dʒədʒ]

[mə, əm, məm]

[nə, ən, nən]

[lə, əl, ləl]

[ŋə, əŋ, ŋəŋ]

[wə, əw, wəw]

[hwə, əhw, hwəw]

[jə, əj, jəj]

[rə, ər, rər]

III. [ə] words:

Initial

auburn

ought

awed

auction

auger

awful

author

awning

all

almost

often

auto

auditory

Final

paw

draw

craw

flaw

thaw

saw

Shaw

haw

jaw

gnaw

law

raw

squaw

already	[_____]	straw	[_____]
also	[_____]	caw	[_____]
awe	[_____]	outlaw	[_____]
awkward	[_____]	withdraw	[_____]
off	[_____]	daw	[_____]
autocrat	[_____]		
automatic	[_____]		

Medial

Paul	[pəl]	caught	[kɒt]
ball	[_____]	taught	[_____]
tall	[_____]	sought	[_____]
daub	[_____]	brought	[_____]
call	[_____]	song	[_____]
gawk	[_____]	wash	[_____]
fall	[_____]	moss	[_____]
fought	[_____]	doff	[_____]
thought	[_____]		
sauce	[_____]		
chalk	[_____]		
maul	[_____]		
naught	[_____]		
laws	[_____]		
walk	[_____]		
yawl	[_____]		
cause	[_____]		

IV. Common phrases:

already withdrawn caught ball awkward fall
lost cause all authors chalk drawing

V. Distinguishing [ʌ] from [ɔ]:

dub—daub	nut—naught	gun—gone
cull—call	cut—caught	done—dawn
chuck—chalk	tut—taught	rut—wrought
mull—maul	but—bought	buck—balk

VI. Distinguishing [ɑ] from [ɔ]:

pod—pawed	far—for	don—dawn
tot—taught	tar—tore	bar—bore
cot—caught	par—pour	cod—cawed
sot—sought	car—core	not—naught

VII. Distinguishing [o] from [ɔ]:

boat—bought	bowl—ball	know—gnaw
Poe—paw	loan—lawn	pole—Paul
so—saw	Joe—jaw	coat—caught
hole—haul	low—law	whole—haul

VIII. [ɔ] sentences:

1. We bought the awning.
2. Mr. Shaw, the auditor, is coming up the walk.
3. Will you talk to my daughter?
4. Paul is in Australia.
5. Draw a picture of the little faun.
6. The auction will be held in the autumn.
7. Give him the ball, but not the gun.
8. I'll use a piece of awning to cover the car.
9. The tall man wore two bars.
10. It is already cut.

[o]

Classification: Mid-back-round vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The lips are rounded and somewhat protruded; the back of the tongue is higher than for [ɔ].

Acoustic Character:

Vibrations resulting from the voiced air stream passing out over the tongue

Comparison with Spanish:

The initial element of the English [o] and the Spanish *o* (*oro*, *loma*, *hombro*) are produced in the same way and have the same acoustic character. However, the English [o] is nearly always diphthongized, and is often written phonetically [ou].

Typical English spellings:

o: so, go, no, ode, oval

oa: goal, oak, soak, oath

oe: toe, hoe, woe, foe

ow: blow, flow, glow, slow

ou: soul, shoulder, boulder, poultry

DRILL MATERIAL

I. Produce [o] in isolation: [o, ɔ, o, ɔ, o, ɔ ———]

II. Combine [o] with consonants:

[po, op, pop]	[zo, oz, zoz]	[mo, om, mom]
[bo, ob, bob]	[θo, oθ, θoθ]	[no, on, non]
[to, ot, tot]	[ðo, oð, ðoð]	[lo, ol, lol]
[do, od, dod]	[ʃo, oʃ, ʃoʃ]	[ɒ, oɒ]
[ko, ok, kok]	[ʒo, oʒ, ʒoʒ]	[wo, ow]
[go, og, gog]	[ho, oho]	[hwo, ohwo]
[fo, of, fof]	[tʃo, otʃ, tʃotʃ]	[jo, oʃ]
[vo, ov, vov]	[dʒo, odʒ, dʒodʒ]	[ro, oro]
[so, os, sos]		

III. [o] words:

Initial	Final	Medial
open ['open]	Poe [po]	pole [pol]
obey [_____]	bow [_____]	boat [_____]
oat [_____]	toe [_____]	tone [_____]
ode [_____]	doe [_____]	don't [_____]
oak [_____]	crow [_____]	coat [_____]
oaf [_____]	go [_____]	goat [_____]
over [_____]	foe [_____]	fold [_____]
oath [_____]	though [_____]	soap [_____]
ozone [_____]	sew [_____]	zone [_____]
omen [_____]	snow [_____]	hotel [_____]
only [_____]	hoe [_____]	choke [_____]
old [_____]	Joe [_____]	joke [_____]
own [_____]	mow [_____]	moan [_____]
owed [_____]	low [_____]	known [_____]
owned [_____]	know [_____]	loan [_____]
odor [_____]	sow [_____]	wrote [_____]
opus [_____]	woe [_____]	whole [_____]
opal [_____]	row [_____]	yoke [_____]
omit [_____]	show [_____]	rope [_____]

IV. Common phrases:

open window only hotel over snow
old coat don't know omit jokes

V. Distinguishing [ʌ] from [o]:

but—boat chuck—choke fun—phone
ton—tone none—known bun—bone
cut—coat rut—wrote nut—note
sup—soap hull—whole cull—coal

VI. Distinguishing [ʊ] from [o]:

pull—pole could—code should—showed cook—coke
bull—bowl good—goad brook—broke full—foal

VII. Distinguishing [ə] from [o]:

bought—boat ball—bowl gnaw—know
paw—Poe lawn—loan Paul—pole
saw—so jaw—Joe caught—coat
haul—hole law—low haul—whole

VIII. [o] sentences:

1. I hope the ocean voyage will be pleasant.
2. The pony was only a year old.

3. Please open the window.
4. Will you buy some soap on your way home?
5. Both of us want to go to the show.
6. The doe was standing in the snow.
7. It will be fun to go by boat.
8. She wrote a note saying she could not come for supper.
9. The bowl was full.
10. Put the pole by the brook.

[ʊ]

Classification: Lower-high-back-round vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The lips are rounded; the back of the tongue is lower and more forward than for [u].

Acoustic Character:

Vibrations resulting from the voiced air stream passing out over the tongue

Comparison with Spanish:

[ʊ] does not occur in Spanish.

Typical English spellings

oo: book, cook, took, look

u: full, pull, push, bull

ou: would, could, should

Behaviour of the sound:

[ʊ] figures as an element in the diphthongs: [aʊ]: house, mouse, and

[ʊə]: poor, tour

[ʊ] occurs only in medial position

[ʊ] or [u] may be used in the following words: hoof, roof, hoop, root

DRILL MATERIAL

I. Produce [ʊ] in isolation: [ʊ, ʊ, ʊ, ʊ, ʊ, ʊ ———]

II. Combine [ʊ] with consonants:

[pʊ, ʊp, pʊp]

[bʊ, ʊb, bʊb]

[tʊ, ʊt, tʊt]

[dʊ, ʊd, dʊd]

[kʊ, ʊk, kʊk]

[gʊ, ʊg, gʊg]

[fʊ, ʊf, fʊf]

[vʊ, ʊv, vʊv]

[sʊ, ʊs, sʊs]

[zʊ, ʊz, zʊz]

[θʊ, ʊθ, θʊθ]

[ʃʊ, ʊʃ, ʃʊʃ]

[ʒʊ, ʊʒ, ʒʊʒ]

[hʊ, ʊh, hʊh]

[tʃʊ, ʊtʃ, tʃʊtʃ]

[dʒʊ, ʊdʒ, dʒʊdʒ]

[mʊ, ʊm, mʊm]

[nʊ, ʊn, nʊn]

[lʊ, ʊl, lʊl]

[ŋʊ, ʊŋʊ]

[wʊ, ʊwʊ]

[hwʊ, ʊhwʊ]

[jʊ, ʊjʊ]

[rʊ, ʊrʊ]

III. [ʊ] words:

Medial			
pull	[pul]	wool	[wul]
book	[]	put	[]
took	[]	bush	[]
cook	[]	foot	[]
good	[]	sugar	[]
full	[]	butcher	[]
sook	[]	hood	[]
shook	[]	roof	[]
hook	[]	nook	[]
look	[]	rook	[]

IV. Common phrases:

cook book	pull wool	put your foot
good butcher	look at the roof	took sugar

V. Distinguishing [u] from [ʊ]:

pool—pull	roof—roof	stewed—stood
fool—full	root—root	pooled—pulled
Luke—look	hoof—hoof	roofed—roofed
wooded—wood	cooed—could	rooted—rooted

VI. Distinguishing [ʌ] from [ʊ]:

putt—put	huck—hook	rut—root
buck—book	luck—look	cud—could
tuck—took	rough—roof	stud—stood
suck—sook	shuck—shook	pus—puss

VII. [ʊ] sentences:

1. Please give the sugar to the cook.
2. Could you take the book?
3. The chocolate cookies are very good.
4. She could not stand on her right foot.
5. Pull it out of the pool.
6. I'll wear my blue wool to school.
7. Look at the list of rules.
8. The cow stood chewing her cud.
9. Put the cup on the table.
10. Shouldn't the puppy be on the other cushion?

[u]

Classification: High-back-round vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The lips are rounded and protruded; the back of the tongue is arched high toward the velum.

Acoustic Character:

Vibrations resulting from the voiced air stream passing out over the tongue

Comparison with Spanish:

The English [u] and the Spanish *u* (*ultimo, musica*) are produced in the same way and have the same acoustic character.

Typical English spellings:

u: rude, lute, rule, Lu
o: do, to, who, whose
ew: flew, chew, crew, grew
oo: too, coo, woo, soon

Behaviour of the sound:

[u] rarely occurs in initial position: ooze
[u] figures as an element in the diphthong [ju], use, pure
[u] rather than [ju] is used when o appears in the spelling: soon, too
[u] or [ju] may be used after [t], [d], [n], [s], [z], [θ] except when o appears in the spelling: tune, dune, new, sue, Zeus, thews
[u] or [ʊ] may be used in the following words: hoof, hoop, roof, root

DRILL MATERIAL

I. Produce [u] in isolation: [u, u, u, u, u, u ———]

II. Combine [u] with consonants:

[pu, up, pup]	[zu, uz, zuz]	[mu, um, mum]
[bu, ub, bub]	[θu, uθ, θuθ]	[nu, un, nun]
[tu, ut, tut]	[ʃu, uʃ, ʃuʃ]	[lu, ul, lul]
[du, ud, dud]	[ʒu, uʒ, ʒuʒ]	[uŋ, uŋu]
[ku, uk, kuk]	[ʒu, uʒ, ʒuʒ]	[wu, uwu]
[gu, ug, gug]	[hu, uhu]	[hwu, uhwu]
[fu, uf, fuf]	[tʃu, utʃ, tʃutʃ]	[ju, uju]
[vu, uv, vuv]	[dʒu, udʒ, dʒudʒ]	[ru, uru]
[su, us, sus]		

III. [u] words:

		Final	
boo	[bu]	who	[hu]
too	[]	chew	[]
do	[]	Jew	[]
coo	[]	moo	[]
grew	[]	new	[]
flew	[]	Lu	[]
through	[]	woo	[]
sue	[]	you	[]
zoo	[]	rue	[]
shoe	[]	true	[]

Medial

pool	[pul]	noon	[nun]
boot	[]	loop	[]
cool	[]	whose	[]
goose	[]	youth	[]
food	[]	route	[]
school	[]	tooth	[]
shoot	[]	rule	[]
hoot	[]	doom	[]
choose	[]	tomb	[]
moon	[]	room	[]

IV. Common phrases:

loose tooth	sue you	school rule
do too	cool pool	you shoot

V. Distinguishing [ʌ] from [u]:

but—boot	hut—hoot	dumb—doom
cull—cool	none—noon	rum—room
skull—school	rut—route	sun—soon
shut—shoot	tut—toot	mud—mooed

VI. Distinguishing [ʊ] from [u]:

pull—pool	roof—roof	stood—stewed
full—fool	root—root	pulled—pooled
look—Luke	hoof—hoof	roofed—roofed
wood—wooded	could—cooed	rooted—rooted

VII. [ʊ] sentences:

1. Ruth and Julia go to this school.
2. We shall have fruit juice for breakfast.
3. Here is my shoe coupon.
4. Use this spoon for the soup.
5. She has a loose tooth.
6. The moon will be up soon.
7. Please come through this room.
8. Could you be ready by noon?
9. Would you like to look over the school books?
10. Look at the moon in the pool.

[ʒ] - [ʒ]

Classification: Stressed mid-central retroflex vowel¹

¹When [ʒ] is pronounced [ʒ] (without the [r] flavor), it is not considered retroflex. In most American speech [ʒ] is given some degree of [r] coloring unless it precedes an intervocalic [r]. "Furry" may be pronounced [fʒrɪ] or [fʒrɪ].

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The jaw and lips are in the neutral¹ position; the middle of the tongue is elevated toward the hard palate; the whole tongue is somewhat retracted. (The degree of [ɜ] coloring depends on (1) the degree of elevation and retraction of the tongue and (2) the degree of retroflexion for the front of the tongue.)

Acoustic Character:

Vibrations resulting from the voiced air stream passing out over the elevated tongue.

Comparison with Spanish:

[ɜ] - [ɛ] does not occur in Spanish

Typical English spellings:

er: term, germ, derby, serve

ir: bird, girl, shirt, third

or: word, worm, work, world

ur: turn, burn, hurt, turf

ear: learn, heard, earth, early

Behaviour of the sound:

[ɜ] - [ɛ] occur only in accented syllables

DRILL MATERIAL

I. Produce [ɜ] in isolation: [ɜ, ɜ, ɜ, ɜ, ɜ, ɜ ———]

II. Combine [ɜ] with consonants:

[pɜ, ɜp, pɜp]

[bɜ, ɜb, bɜb]

[tɜ, ɜt, tɜt]

[dɜ, ɜd, dɜd]

[kɜ, ɜk, kɜk]

[gɜ, ɜg, gɜg]

[fɜ, ɜf, fɜf]

[vɜ, ɜv, vɜv]

[sɜ, ɜs, sɜs]

[zɜ, ɜz, zɜz]

[θɜ, ɜθ, θɜθ]

[ʃɜ, ɜʃ, ʃɜʃ]

[ʒɜ, ɜʒ, ʒɜʒ]

[hɜ, ɜh, hɜh]

[tʃɜ, ɜtʃ, tʃɜtʃ]

[dʒɜ, ɜdʒ, dʒɜdʒ]

[mɜ, ɜm, mɜm]

[nɜ, ɜn, nɜn]

[lɜ, ɜl, lɜl]

[ɹɜ, ɜɹ, ɹɜɹ]

[wɜ, ɜw, wɜw]

[hwɜ, ɜhw, hwɜhw]

[jɜ, ɜj, jɜj]

[rɜ, ɜr, rɜr]

III. [ɜ] - [ɛ] words

Initial

err	[ɜ]
earth	[_____]
early	[_____]
urban	[_____]
earnest	[_____]
urge	[_____]
urgent	[_____]
earl	[_____]
Irma	[_____]
earn	[_____]
irk	[_____]
earthly	[_____]

Final

purr	[pɜ]
burr	[_____]
fur	[_____]
cur	[_____]
sir	[_____]
her	[_____]
were	[_____]
whirr	[_____]
myrrh	[_____]
spur	[_____]
stir	[_____]
slur	[_____]

¹See footnote on p. 87.

Medial

perch	[pɜ:tʃ]	shirk	[ʃɜ:k]
birch	[]	hurt	[]
turf	[]	church	[]
dirt	[]	jerk	[]
curtain	[]	murmur	[]
Gertrude	[]	nurse	[]
further	[]	learn	[]
virtue	[]	whirl	[]
third	[]	word	[]
serve	[]	yearn	[]
curve	[]	swerve	[]
thirty	[]	murky	[]

IV. Common phrases:

serve the earl	thirty nurses	urban church
earthly virtue	third curtain	early church

V. Distinguishing [ɜə] from [ɜː]:

wear—were	hair—her	pairs—purrs
air—err	fair—fur	bears—burrs
pair—purr	cares—curs	hairs—her's
bear—burr	airs—errs	stairs—stirs

VI. [ɜ] - [ɜː] sentences:

1. The bird was perched in the birch.
2. I heard the church bells ringing.
3. The nurse stood behind the curtain.
4. May I have a word with you?
5. They were serving dinner.
6. I hurt my finger in the whirling wheel.
7. The girl was wearing the pearls.
8. He had the third berth in the car.
9. The herd stood in the dirty corral.
10. Learn the words of the song.

[ə]

Classification: Unstressed mid-central vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The jaw and the lips are in neutral position;¹ the middle of the tongue is slightly lower than for [ɜ] and retracted; the tip is behind the lower front teeth.

¹See footnote on p. 87.

Acoustic Character:

Vibrations resulting from the voiced air stream passing out over the tongue

Comparison with Spanish:

[ə] does not occur in Spanish

Typical English spellings:¹

a: soda, sofa, villa, plaza, ado, alive, appeal

Behaviour of the sound:

[ə] occurs only in unstressed syllables

DRILL MATERIAL

I. Combine [ə] with consonants:²

[apə, əpə]	[azə, əzə]	[amə, əmə]
[abə, əbə]	[aθə, əθə]	[anə, ənə]
[atə, ətə]	[aðə, əðə]	[alə, ələ]
[adə, ədə]	[aʃə, əʃə]	[aŋə, əŋə]
[akə, əkə]	[aʒə, əʒə]	[awə, əwə]
[agə, əgə]	[ahə, əhə]	[ahwə, əhwə]
[afə, əfə]	[atʃə, ətʃə]	[ajə, əjə]
[avə, əvə]	[adʒə, ədʒə]	[arə, ərə]
[asə, əsə]		

II. [ə] words:

Initial		Final		Medial	
appear	['əpiə]	drama	['drəmə]	alcohol	['ælkəəl]
about	[_____]	sofa	[_____]	appellation	[_____]
attempt	[_____]	soda	[_____]	barrack	[_____]
adopt	[_____]	dogma	[_____]	balloon	[_____]
across	[_____]	china	[_____]	chocolate	[_____]
agog	[_____]	algebra	[_____]	catholic	[_____]
afraid	[_____]	calla	[_____]	confederate	[_____]
avail	[_____]	data	[_____]	demonstration	[_____]
athwart	[_____]	plaza	[_____]	diligence	[_____]
assure	[_____]	Cora	[_____]	ambassador	[_____]
assign	[_____]	quota	[_____]	far-away	[_____]
azalea	[_____]	plasma	[_____]	filament	[_____]
ahoy	[_____]	kimona	[_____]	ignorance	[_____]
achieve	[_____]	mama	[_____]	judgment	[_____]
amass	[_____]	papa	[_____]	lithograph	[_____]

¹ Any English vowel in unaccented syllables may become [ə].

²Actually [ə] cannot be produced accurately in isolation.

annoy	[_____]	manna	[_____]	medicinal	[_____]
allow	[_____]	villa	[_____]	nullification	[_____]
await	[_____]	mazurka	[_____]	supposition	[_____]
around	[_____]	Mecca	[_____]	elephant	[_____]
arise	[_____]	camera	[_____]	guillotine	[_____]

III. Common phrases:

drama demonstration	await judgment	assigned barracks
chocolate soda	annoying elephants	camera assignment

IV. [ə] sentences:

1. He is afraid to appear.
2. We are not allowed to go across.
3. He walked around the plaza.
4. In my judgement the villa is a good buy.
5. The ambassador's statement nullifies the treaty.
6. The elephant was annoyed.
7. The new camera will be demonstrated in room twelve.
8. He is about to fall asleep.
9. I want a chocolate soda.
10. We looked around the barracks.

[ə]

Classification: Unstressed mid-central retroflex vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The jaw and the lips are in neutral¹ position; the middle of the tongue is slightly lower than for [ɜ]; the whole tongue is somewhat retracted. (The degree of [r] coloring depends on (1) the degree of elevation and retraction of the tongue, and (2) the degree of retroflexion for the front of the tongue.)

Acoustic Character:

Vibrations resulting from the voiced air stream passing over the elevated tongue

Comparison with Spanish:

[ə] does not occur in Spanish

Typical English spellings:

Any vowel followed by r in unaccented syllables; probably the most common spelling is er. Occasionally the r precedes the vowel: theatre

Behaviour of the sound:²

[ə] occurs only in unaccented syllables

¹See footnote on p. 87.

²If there is no [r] coloring, the symbol is [ə].

[ə] figures as an element in the diphthongs: [ɪə]: hear; [eə]: pear; [ʊə]: poor; and [ɔə] - [oə]: pour.¹

DRILL MATERIAL

I. Combine [ə] with consonants:²

[apə, əpa]	[azə, əza]	[amə, əma]
[abə, əba]	[aθə, əθa]	[anə, əna]
[atə, əta]	[aðə, əða]	[aŋə, əŋa]
[adə, əda]	[aʃə, əʃa]	[alə, əla]
[akə, əka]	[aʒə, əʒa]	[awə, əwa]
[agə, əga]	[ahə, əha]	[ahwə, əhwa]
[afə, əfa]	[atʃə, ətʃa]	[ajə, əja]
[avə, əva]	[adʒə, ədʒa]	[arə, əra]
[asə, əsa]		

II. [ə] words:³

Final

paper	['pepə]	lesser	['lesə]
rubber	[_____]	loser	[_____]
totter	[_____]	fisher	[_____]
under	[_____]	teacher	[_____]
record	[_____]	measure	[_____]
bigger	[_____]	judger	[_____]
offer	[_____]	summer	[_____]
over	[_____]	tuner	[_____]
ether	[_____]	singer	[_____]
other	[_____]	tiller	[_____]

Medial

perhaps	[pə' hæps]	perplex	[pə' pleks]
permit	[_____]	servility	[_____]
perchance	[_____]	pervade	[_____]
perverse	[_____]	permission	[_____]
perceive	[_____]	performance	[_____]
perdition	[_____]	perambulate	[_____]
perception	[_____]	perceived	[_____]
perfume	[_____]	perplexing	[_____]
perform	[_____]		

¹If there is no [r] coloring the diphthongs are: [ɪə], [eə], [ʊə], [ɔə], [oə].

²Actually [ə] cannot be produced accurately in isolation.

³[ə] rarely occurs in initial position.

III. Common phrases:

better butter	bigger paper	other singer
history teacher	record performance	under ether

IV. [ə] sentences:

1. Bring me the paper under the book.
2. The teacher wrote the letter.
3. Both mother and father went away for the summer.
4. The doctor wore rubber gloves.
5. Perhaps this one is better.
6. I was offered a ticket for the performance.
7. Mother will bring some butter.
8. This is a better record.
9. Gather the flowers near the summer-house.
10. What is the matter with the tiller?

[ʌ]

Classification: Low mid-central retracted vowel

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The jaw and lips are in neutral position;¹ the middle of the tongue is slightly higher than for [ɑ] and lower than for [ɜ], and somewhat retracted

Acoustic Character:

Vibrations resulting from the voiced air stream passing out over the tongue

Comparison with Spanish:

[ʌ] does not occur in Spanish.

Typical English spellings:

u: fun, bun, gun, rub

o: above, ton, oven, other

Behaviour of the sound:

[ʌ] occurs only in accented syllables. (It is often considered a stressed [ə]).

[ʌ] never occurs in final position.

DRILL MATERIAL

I. Produce [ʌ] in isolation: [ʌ, ʌ, ʌ, ʌ, ʌ, ʌ ———]

II. Combine [ʌ] with consonants:

[pʌ, ʌp, pʌp]

[bʌ, ʌb, bʌb]

[tʌ, ʌt, tʌt]

[dʌ, ʌd, dʌd]

[zʌ, ʌz, zʌz]

[θʌ, ʌθ, θʌθ]

[ʃʌ, ʌʃ, ʃʌʃ]

[ʒʌ, ʌʒ, ʒʌʒ]

[mʌ, ʌm, mʌm]

[nʌ, ʌn, nʌn]

[ŋʌ, ʌŋʌ]

[lʌ, ʌl, lʌl]

¹See footnote on p. 87.

[k_Δ, Δk, kΔk]
 [g_Δ, Δg, gΔg]
 [f_Δ, Δf, fΔf]
 [v_Δ, Δv, vΔv]
 [s_Δ, Δs, sΔs]

[ʒ_Δ, Δʒ, ʒΔʒ]
 [h_Δ, Δh, hΔh]
 [tʃ_Δ, Δtʃ, tʃΔtʃ]
 [dʒ_Δ, Δdʒ, dʒΔdʒ]

[w_Δ, Δw, wΔw]
 [hw_Δ, Δhw, hwΔw]
 [j_Δ, Δj, jΔj]
 [r_Δ, Δr, rΔr]

III. [Δ] words:

Initial			
up	[Δp]	upper	['Δpə]
utter	[_____]	utmost	[_____]
udder	[_____]	uncle	[_____]
ugly	[_____]	unstable	[_____]
oven	[_____]	unsung	[_____]
other	[_____]	ultra	[_____]
us	[_____]	unable	[_____]
usher	[_____]	unbroken	[_____]
umbrella	[_____]	uh-huh	[_____]
unless	[_____]	ulcer	[_____]
ultimate	[_____]	ulster	[_____]

Medial			
putt	[pΔt]	judge	[dʒΔdʒ]
but	[_____]	much	[_____]
tuck	[_____]	none	[_____]
does	[_____]	lung	[_____]
cut	[_____]	love	[_____]
gum	[_____]	won	[_____]
fun	[_____]	young	[_____]
sun	[_____]	run	[_____]
shun	[_____]	mother	[_____]
hun	[_____]	rung	[_____]
ton	[_____]	hung	[_____]

IV. Common phrases:

other oven	young mother	much love
some fun	ugly uncle	upper lungs

V. Distinguishing [a] from [Δ]:

tot—tut	shock—shuck	psalm—sum
dock—duck	bomb—bum	doll—dull
fond—fund	knot—nut	lock—luck
calm—come	rot—rut	rob—rub

VI. Distinguishing [ʊ] from [ʌ]:

put—putt	hook—huck	root—rut
book—buck	look—luck	could—cud
took—tuck	roof—rough	stood—stud
sook—suck	shook—shuck	puss—pus

VII. Distinguishing [ɔ] from [ʌ]:

daub—dub	naught—nut	gone—gun
call—cull	caught—cut	dawn—done
chalk—chuck	taught—tut	wrought—rut
maul—mull	bought—but	balk—buck

VIII. [ʌ] sentences:

1. Buster, my puppy, loves to run and jump.
2. Come with the usher.
3. He's the lucky one.
4. Will you have some honey for your bun?
5. He doesn't have much money.
6. I shot a duck with my gun.
7. Don't put the fudge in the oven.
8. The duck swam under the dock to get out of the sun.
9. My uncles took an upper berth.
10. Be careful! The cup is hot.
11. Could you cut it?
12. She was unable to remain calm during the bombing.
13. Give the book to the young man.
14. It was lucky that the door was not locked.

DIPHTHONGS

[aɪ]

Classification: Diphthong

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The lips and tongue glide from [a] into [ɪ].¹

Acoustic Character:

Vibrations resulting from the voiced air stream passing over the tongue as the lips and tongue glide from [a] into [ɪ]

Comparison with Spanish:

The initial element of the diphthong, [a], occurs in Spanish, but the second element, [ɪ], does not. The complete diphthong [aɪ] does not occur in Spanish. Sometimes in English the final element of the diphthong is carried higher than [ɪ] into [i]. Because [i] occurs in Spanish, and because *ay* [aɪ] occurs as a diphthong in Spanish (*hay, baile*), the Spanish speaking student is likely to make the English sound [aɪ] rather than [aɪ].

Typical English spellings:

i: idle, ice, idea, ivy

y: fly, cry, try, by

¹See pp. 95 and 87.

DRILL MATERIAL

I. Produce [a] in isolation: [a, a, a, a, a, a ———]

II. Produce [ɪ] in isolation: [ɪ, ɪ, ɪ, ɪ, ɪ, ɪ ———]

III. Alternate [a] with [ɪ]: [a, ɪ, a, ɪ, a, ɪ ———]

IV. Glide from [a] into [ɪ]: [a—ɪ, a—ɪ, a—ɪ, a—ɪ, a—ɪ, a—ɪ ———]

V. Glide more rapidly from [a] into [ɪ]: [aɪ, aɪ, aɪ, aɪ, aɪ, aɪ ———]

VI. Combine [aɪ] with consonants:

[paɪ, aɪp, paɪp]	[zaɪ, aɪz, zaɪz]	[maɪ, aɪm, maɪm]
[baɪ, aɪb, baɪb]	[θaɪ, aɪθ, θaɪθ]	[naɪ, aɪn, naɪn]
[taɪ, aɪt, taɪt]	[ðaɪ, aɪð, ðaɪð]	[aɪŋ, aɪŋaɪ]
[daɪ, aɪd, daɪd]	[ʃaɪ, aɪʃ, ʃaɪʃ]	[laɪ, aɪl, laɪl]
[kaɪ, aɪk, kaɪk]	[ʒaɪ, aɪʒ, ʒaɪʒ]	[waɪ, aɪwaɪ]
[gaɪ, aɪg, gaɪg]	[haɪ, aɪhaɪ]	[hwaɪ, aɪhwaɪ]
[faɪ, aɪf, faɪf]	[tʃaɪ, aɪtʃ, tʃaɪtʃ]	[jaɪ, aɪjaɪ]
[vaɪ, aɪv, vaɪv]	[dʒaɪ, aɪdʒ, dʒaɪdʒ]	[raɪ, aɪraɪ]
[saɪ, aɪs, saɪs]		

VII. Building [aɪ] words:

[a]	[ɪ]	[aɪ]	[a]	[ɪ]	[aɪ]
pock —	pick —	pike	rod —	rid —	ride
pon —	pin —	pine	Tom —	Tim —	time
pop —	pip —	pipe	not —	knit —	night
don —	din —	dine	top —	tip —	type
hod —	hid —	hide	sod —	Sid —	side
lot —	lit —	light	wan —	win —	wine
lock —	lick —	like	spot —	spit —	spite

VIII. [aɪ] words:

Initial		Final		Medial	
I'd	[aɪd]	pie	[paɪ]	pile	[paɪl]
ivy	[]	buy	[]	bite	[]
ice	[]	tie	[]	tight	[]
eyes	[]	die	[]	died	[]
I'm	[]	cry	[]	cried	[]
I'll	[]	guy	[]	fried	[]
icing	[]	fly	[]	sighed	[]
ivory	[]	thigh	[]	shine	[]
ice-box	[]	thy	[]	hide	[]
idea	[]	sigh	[]	might	[]
Idaho	[]	shy	[]	night	[]
ideal	[]	high	[]	light	[]
idle	[]	my	[]	whine	[]
idol	[]	nigh	[]	wine	[]

isle	[_____]	lie	[_____]	right	[_____]
aisle	[_____]	why	[_____]	trite	[_____]
iodine	[_____]	rye	[_____]	spite	[_____]
Iowa	[_____]	dry	[_____]	time	[_____]
ire	[_____]	try	[_____]	find	[_____]
iron	[_____]	spy	[_____]	mind	[_____]

IX. Common phrases:

night sky	right wine	find time
ivory idol	light shine	might fight

X. Distinguishing [a] from [aɪ]:

pop—pipe	not—night	spot—spite
tot—tight	lot—light	fond—find
dock—dike	far—fire	wan—wine
sod—sighed	rot—right	tar—tire
hod—hide	trot—trite	mar—mire

XI. [aɪ] sentences:

1. We will buy that ivy covered house on the island.
2. The light is shining in my eyes.
3. Try to be on time to-night.
4. I like to fly.
5. Why is the sky so bright?
6. I'll contribute to the fund.
7. Put some nuts in the icing.
8. The fire was far to the east.
9. It isn't right to let that lumber rot.
10. My eyes grew accustomed to the spot-light.

[aʊ]

Classification: Diphthong

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The lips and tongue glide from [a] into [ʊ]¹

Acoustic Character:

Vibrations resulting from the voiced air stream passing over the tongue as the lips and tongue glide from [a] into [ʊ]

Comparison with Spanish:

The initial element of the diphthong, [a], occurs in Spanish, but the second element, [ʊ], does not. The complete diphthong [aʊ] does not occur in Spanish. Sometimes in English the final element of the diphthong is carried higher than [ʊ] into [u]. Because [aʊ] occurs in Spanish (*ausencia*, *auditorio*, *aula*), the Spanish speaking student is likely to make the sound [aʊ] rather than [aʊ].

¹See pp. 95 and 102.

Typical English spellings:

ow: cow, now, bow, allow

ou: bout, scout, about, pout

DRILL MATERIAL

I. Produce [ɑ] in isolation: [ɑ, ɑ, ɑ, ɑ, ɑ, ɑ ———]

II. Produce [ʊ] in isolation: [ʊ, ʊ, ʊ, ʊ, ʊ, ʊ ———]

III. Alternate [ɑ] with [ʊ]: [ɑ, ʊ, ɑ, ʊ, ɑ, ʊ ———]

IV. Glide from [ɑ] into [ʊ]: ɑ—ʊ, ɑ—ʊ, ɑ—ʊ, ɑ—ʊ, ɑ—ʊ, ɑ—ʊ ———]

V. Glide more rapidly from [ɑ] into [ʊ]: [aʊ, aʊ, aʊ, aʊ, aʊ, aʊ ———]

VI. Combine [aʊ] with consonants:

[paʊ, aʊp, paʊp]	[vaʊ, aʊv, vaʊv]	[maʊ, aʊm, maʊm]
[baʊ, aʊb, baʊb]	[θaʊ, aʊθ, θaʊθ]	[naʊ, aʊn, naʊn]
[taʊ, aʊt, taʊt]	[ðaʊ, aʊð, ðaʊð]	[laʊ, aʊl, laʊl]
[daʊ, aʊd, daʊd]	[ʃaʊ, aʊʃ, ʃaʊʃ]	[aʊŋ, aʊŋaʊ]
[kaʊ, aʊk, kaʊk]	[ʒaʊ, aʊʒ, ʒaʊʒ]	[waʊ, aʊwaʊ]
[gaʊ, aʊg, gaʊg]	[haʊ, aʊhaʊ]	[jaʊ, aʊjaʊ]
[saʊ, aʊs, saʊs]	[tʃaʊ, aʊtʃ, tʃaʊtʃ]	[hwaʊ, aʊhwaʊ]
[zaʊ, aʊz, zaʊz]	[dʒaʊ, aʊdʒ, dʒaʊdʒ]	[raʊ, aʊraʊ]
[faʊ, aʊf, faʊf]		

VII. Building [aʊ] words:

[ɑ]		[ʊ] or [u]		[aʊ]
pot	—	put	—	pout
shot	—	shoot	—	shout
non	—	noon	—	noun
tot	—	toot	—	tout
lot	—	loot	—	lout
rot	—	route	—	rout

VIII. [aʊ] words:

Initial		Final		Medial
out	[aut]	brow	[braʊ]	bout [baut]
oust	[———]	cow	[———]	count [———]
ouch	[———]	vow	[———]	towel [———]
ounce	[———]	thou	[———]	doubt [———]
owl	[———]	sow	[———]	gouge [———]
output	[———]	how	[———]	flower [———]
outbreak	[———]	chow	[———]	shout [———]
outdone	[———]	mow	[———]	house [———]
outcast	[———]	now	[———]	down [———]
outgrow	[———]	allow	[———]	town [———]
outfit	[———]	wow	[———]	mound [———]
outline	[———]	row	[———]	noun [———]

outlay	[_____]	prow	[_____]	loud	[_____]
outlive	[_____]	plow	[_____]	mouse	[_____]
outward	[_____]	bough	[_____]	rouse	[_____]
outplay	[_____]	endow	[_____]	around	[_____]
outflow	[_____]	pow-wow	[_____]	brown	[_____]
outlast	[_____]	avow	[_____]	clown	[_____]
outdistance	[_____]	plough	[_____]	found	[_____]
outboard	[_____]	scow	[_____]	mouth	[_____]

IX. Common phrases:

brown mound	outshout	now allow
scout outfit	down town	around flowers

X. Distinguishing [æ] from [aʊ]:

at—out	tan—town	bran—brown
bat—bout	Nan—noun	clan—clown
can't—count	lad—loud	math—mouth
Dan—down	mass—mouse	scat—scout

XI. Distinguishing [ʌ] from [aʊ]:

but—bout	ton—town
cut—count	none—noun
shut—shout	muss—mouse
done—down	fund—found

XII. Distinguishing [ɑ] from [aʊ]:

dot—doubt	fond—found	pot—pout
shot—shout	ha—how	tot—tout
Don—down	ma—mow	lot—lout
non—noun	rah—row	rot—rout

XIII. [aʊ] sentences:

1. Our brown cow is outside the fence.
2. Go down town and get the flowers.
3. The clown moved around in the crowd.
4. It took me an hour to count the towels.
5. She had jam all around her mouth.
6. She wore a tan blouse and a brown skirt.
7. Cut that bough.
8. Dan found the mouse.
9. How do you suppose he got in the house?
10. He wore his scout outfit to the county fair.

[ɔɪ]

Classification: Diphthong

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The lips and tongue glide from [ɔ] into [ɪ].¹

Acoustic Character:

Vibrations resulting from the voiced air stream passing over the tongue as the lips and tongue glide from [ɔ] into [ɪ]

Comparison with Spanish:

The English [ɔɪ] is produced in the same way and has the same acoustic character as the *oy* in Spanish (*voy, estoy, oye*). Sometimes in English the final element of the diphthong, [ɪ], is carried higher than [ɪ] into [i]. Such a pronunciation should be discouraged.

Typical English spellings:

oy: toy, boy, coy, soy
oi: soil, boil, coil, toil

Behaviour of the sound:

[ɔɪ] rarely occurs in initial position.

DRILL MATERIAL

I. Produce [ɔ] in isolation: [ɔ, ɔ, ɔ, ɔ, ɔ, ɔ —]

II. Produce [ɪ] in isolation: [ɪ, ɪ, ɪ, ɪ, ɪ, ɪ —]

III. Alternate [ɔ] with [ɪ]: [ɔ, ɪ, ɔ, ɪ, ɔ, ɪ —]

IV. Glide from [ɔ] into [ɪ]: [ɔ—I, ɔ—I, ɔ—I, ɔ—I, ɔ—I, ɔ—I —]

V. Glide more rapidly from [ɔ] into [ɪ]: [ɔɪ, ɔɪ, ɔɪ, ɔɪ, ɔɪ, ɔɪ —]

VI. Combine [ɔɪ] with consonants:

[pɔɪ, ɔɪp, pɔɪp]	[zɔɪ, ɔɪz, zɔɪz]	[mɔɪ, ɔɪm, mɔɪm]
[bɔɪ, ɔɪb, bɔɪb]	[θɔɪ, ɔɪθ, θɔɪθ]	[nɔɪ, ɔɪn, nɔɪn]
[tɔɪ, ɔɪt, tɔɪt]	[ðɔɪ, ɔɪð, ðɔɪð]	[lɔɪ, ɔɪl, lɔɪl]
[dɔɪ, ɔɪd, dɔɪd]	[ʃɔɪ, ɔɪʃ, ʃɔɪʃ]	[ɔɪɪ]
[kɔɪ, ɔɪk, kɔɪk]	[ʒɔɪ, ɔɪʒ, ʒɔɪʒ]	[wɔɪ, ɔɪwɔɪ]
[gɔɪ, ɔɪg, gɔɪg]	[hɔɪ, ɔɪhɔɪ]	[hwɔɪ, ɔɪhwɔɪ]
[fɔɪ, ɔɪf, fɔɪf]	[tʃɔɪ, ɔɪtʃ, tʃɔɪtʃ]	[jɔɪ, ɔɪjɔɪ]
[vɔɪ, ɔɪv, vɔɪv]	[dʒɔɪ, ɔɪdʒ, dʒɔɪdʒ]	[rɔɪ, ɔɪrɔɪ]
[sɔɪ, ɔɪs, sɔɪs]		

VII. Building [ɔɪ] words:

[ɔ]		[ɪ]		[ɔɪ]		[ɔ]		[ɪ]		[ɔɪ]
ball	—	bill	—	boil	Saul	—	sill	—	soil	
tall	—	till	—	toil	hall	—	hill	—	Hoyle	
call	—	kill	—	coil	mall	—	mill	—	moil	
fall	—	fill	—	foil	all	—	ill	—	oil	

VIII. [ɔɪ] words:

	Final		
boy	[bɔɪ]	destroy	[də'strɔɪ]
toy	[_____]	deploy	[_____]
coy	[_____]	annoy	[_____]
soy	[_____]	corduroy	[_____]

¹See pp. 80 and 103.

joy	[_____]	envoy	[_____]
Roy	[_____]	Foy	[_____]
enjoy	[_____]	decoy	[_____]
Troy	[_____]	poi	[_____]
employ	[_____]	convoy	[_____]

Medial

point	[pɔɪnt]	loin	[lɔɪn]
boil	[_____]	boys	[_____]
toil	[_____]	enjoys	[_____]
adroit	[_____]	employer	[_____]
coil	[_____]	destroyed	[_____]
foil	[_____]	void	[_____]
voile	[_____]	poison	[_____]
moil	[_____]	annoys	[_____]
noise	[_____]	voice	[_____]

IX. Common phrases:

boy's toys	employer-employee	annoying noise
poisoned soil	destroyer convoy	enjoy toil

X. Distinguishing [ɔ] from [ɔɪ]:

ball—boil	jaw—joy
tall—toil	fall—foil
call—coil	pause—poise
Saul—soil	lawn—loin

XI. [ɔɪ] sentences:

1. There are twenty destroyers in the convoy.
2. The employer was annoyed at the boy.
3. The boys were playing ball on the lawn.
4. The man toyed with that coil of wire.
5. The point of the foil was bent.
6. Will you join us at Paul's?
7. He is an employee of the Shell Oil Co.
8. It was boiling noisily.
9. He thought he wanted oysters.
10. The sauce destroys the real flavor of the meat.

[ju]

Classification: Diphthong

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The lips and tongue glide from [j] into [u].¹

¹See pp. 80 and 103.

Comparison with Spanish:

The English [ju] and the Spanish *yu* (*yunque*) are produced in the same way and have the same acoustic character.

Typical English spellings:

u: cute, lute, mute
iew; ew: few, review, view, pew, mew
you: you, youth, youthful

Behaviour of the sound:

[ju] or [u] may be used after [t], [d], [n], [s], [z], and [θ], except when o appears in the spelling: tune, dune, new, sue, Zeus, thews.

DRILL MATERIAL

I. Produce [u] in isolation: [u, u, u, u, u, u ———]

II. Glide from [j] into [u]: [ju, ju, ju, ju, ju, ju ———]

III. Combine [ju] with consonants:

[pju, jup, pjup]	[ʒju, juʒ, ʒjuʒ]
[bju, jub, bjub]	[hju, juhju]
[tju, jut, tjut]	[dʒju, judʒ, dʒjudʒ]
[dju, jud, djud]	[mju, jum, mjum]
[kju, juk, kjuk]	[nju, jun, njun]
[gju, jug, gjug]	[lju, jul, ljul]
[fju, juf, fjuf]	[juŋ, juŋju]
[vju, juv, vjuv]	[wju, juwju]
[sju, jus, sjus]	[hwju, juhwwju]
[zju, juz, zjudʒ]	[tʃju, jutʃ, tʃjutʃ]
[θju, juθ, θjuθ]	[rju, jurju]
[ðju, juð, ðjuð]	
[ʃju, juʃ, ʃjuʃ]	

IV. [ju] words:

Initial		Final	
you	[ju]	due	[dju]
utility	[]	cue	[]
ukulele	[]	few	[]
you've	[]	view	[]
youth	[]	sue	[]
use	[]	hue	[]
use (v)	[]	mew	[]
usual	[]	new	[]
union	[]	review	[]
you'll	[]	pew	[]

Medial

beauty	['bjuti]	tune	[tjun]
duty	[_____]	dune	[_____]
cute	[_____]	news	[_____]
fuse	[_____]	sues	[_____]
humid	[_____]	Zeus	[_____]
mule	[_____]	thews	[_____]
music	[_____]	views	[_____]
cube	[_____]	pews	[_____]
fuel	[_____]	cues	[_____]
huge	[_____]	reviews	[_____]

V. Common phrases:

new revue	new tune	beautiful music
few unions	you use	dues are due

VI. Distinguishing [u] from [ju]:

do—due	booty—beauty
coo—cue	coot—cute
who—hue	fool—fuel
moo—mew	food—feud

VII. [ju] sentences:

1. The train is due at the union station at six o'clock.
2. Few have seen this view.
3. The music is from a current revue.
4. We will occupy our usual pew.
5. The youth made his usual excuse.
6. The music was beautiful.
7. Do you want to use your usual room?
8. You are foolish to sue.

[iə]¹

Classification: Diphthong

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The lips and tongue glide from [ɪ] (or sometimes [i]) into [ə]²

Acoustic Character:

Vibrations resulting from the voiced air stream passing over the tongue as the lips and tongue glide from [ɪ] into [ə]

Comparison with Spanish:

[iə] Neither [ɪ] nor [ə] occurs in Spanish.

[iə] [i] occurs in Spanish, but does not combine with [ə] to make the diphthong [iə].

¹The [ə] is often replaced by [r] or [ə].

²See pp. 87 and 109.

Typical English spellings:

ea: hear, rear, year, near
 eer: veer, beer, peer, leer
 ere: here, mere

Behaviour of the sound:

[ɪə] rarely occurs in initial position.

DRILL MATERIAL

I. Produce [ɪ] in isolation: [ɪ, ɪ, ɪ, ɪ, ɪ, ɪ ———]

II. Glide from [ɪ] into [ə]: [ɪ—ə, ɪ—ə, ɪ—ə, ɪ—ə, ɪ—ə, ɪ—ə ———]

III. Glide more rapidly from [ɪ] into [ə]: [ɪə, ɪə, ɪə, ɪə, ɪə, ɪə ———]

IV. Combine [ɪə] with consonants:

[piə, ɪəp, piəp]	[ʒiə, ɪəʒ, ʒiəʒ]
[biə, ɪəb, biəb]	[hiə, ɪəhiə]
[tiə, ɪət, tiət]	[tʃiə, ɪətʃ, tʃiətʃ]
[diə, ɪəd, diəd]	[dʒiə, ɪədʒ, dʒiədʒ]
[kiə, ɪək, kiək]	[miə, ɪəm, miəm]
[giə, ɪəg, giəg]	[niə, ɪən, niən]
[fiə, ɪəf, fiəf]	[ɪəŋ, ɪəŋiə]
[viə, ɪəv, viəv]	[liə, ɪəl, liəl]
[siə, ɪəs, siəs]	[wiə, ɪəwiə]
[ziə, ɪəz, ziəz]	[hwiə, ɪəhwiə]
[θiə, ɪəθ, θiəθ]	[ʃiə, ɪəʃiə]
[ðiə, ɪəð, ðiəð]	[riə]
[ʃiə, ɪəʃ, ʃiəʃ]	

V. [ɪə] words:

Final			
ear	[ɪə]	cheer	[tʃiə]
peer	[_____]	jeer	[_____]
beer	[_____]	mere	[_____]
tear	[_____]	near	[_____]
dear	[_____]	year	[_____]
gear	[_____]	rear	[_____]
fear	[_____]	here	[_____]
veer	[_____]	spear	[_____]
seer	[_____]	steer	[_____]
hear	[_____]	sheer	[_____]
Medial			
fearful	['fiəfʊl]	steering	['stiəriŋ]
tearful	[_____]	spearing	[_____]
hearsay	[_____]	cheery	[_____]
clearance	[_____]	yearly	[_____]

cheering	[_____]	queerly	[_____]
dearest	[_____]	weary	[_____]
fearless	[_____]	years	[_____]
hearing	[_____]	ears	[_____]
cheerful	[_____]	nearly	[_____]
merely	[_____]	speared	[_____]

VI. Common phrases:

yearly clearance	nearly here	cheering wearily
queer fear	nearly speared	merely veered

VII. [ɛə] sentences:

1. We hear from them once a year.
2. The entrance is at the rear.
3. I fear we've stripped the gears.
4. The cheering hurt my ears.
5. It was a queer sound.
6. The beer was clear.
7. She was near tears.
8. The material was sheer.

[ɛə]¹

Classification: Diphthong

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The lips and tongue glide from [ɛ] into [ə]²

Acoustic Character:

Vibrations resulting from the voiced air stream passing over the tongue as the lips and tongue glide from [ɛ] into [ə]

Comparison with Spanish:

The initial element of the diphthong [ɛ] occurs in Spanish, but the complete diphthong does not.

Typical English spellings:

air: air, chair, hair, fair

ear: tear, bear, wear

are: stare, hare, care, pare

ere: there, where, therefore, wherefore

Behaviour of the sound:

[ɛə] rarely occurs in initial position.

¹The [ə] is often replaced by [ɪ] or [ə].

²See pp. 91 and 109.

DRILL MATERIAL

I. Produce [e] in isolation: [e, e, e, e, e ———]

II. Glide from [e] into [ə]: [e—ə, e—ə, e—ə, e—ə, e—ə, e—ə ———]

III. Glide more rapidly from [e] into [ə]: [eə, eə, eə, eə, eə, eə ———]

IV. Combine [eə] with consonants:

[peə, eəp, peəp]	[zeə, eəz, zeəz]	[meə, eəm, meəm]
[beə, eəb, beəb]	[θeə, eəθ, θeəθ]	[neə, eən, neən]
[teə, eət, teət]	[ðeə, eəð, ðeəð]	[leə, eəl, leəl]
[deə, eəd, deəd]	[ʃeə, eəʃ, ʃeəʃ]	[eəŋ, eəŋeə]
[keə, eək, keək]	[ʒeə, eəʒ, ʒeəʒ]	[weə, eəweə]
[geə, eəg, geəg]	[heə, eəheə]	[hweə, eəhweə]
[feə, eəf, feəf]	[tʃeə, eətʃ, tʃeətʃ]	[jeə, eəjeə]
[veə, eəv, veəv]	[dʒeə, eədʒ, dʒeədʒ]	[reə]
[seə, eəs, seəs]		

V. [eə] words:

	Final		
air	[eə]	hare	[heə]
pare	[_____]	hair	[_____]
tear	[_____]	chair	[_____]
bear	[_____]	mare	[_____]
dare	[_____]	wear	[_____]
care	[_____]	where	[_____]
fair	[_____]	rare	[_____]
there	[_____]	spare	[_____]
their	[_____]	stare	[_____]
share	[_____]	lair	[_____]

	Medial		
airy	[eəri]	rarely	[reəli]
careful	[_____]	sparing	[_____]
daring	[_____]	stared	[_____]
tearing	[_____]	stairway	[_____]
wearing	[_____]	pairs	[_____]
sharing	[_____]	spares	[_____]
therefore	[_____]	cares	[_____]
sharer	[_____]	fares	[_____]
wherefore	[_____]	dared	[_____]
paring	[_____]	scared	[_____]

VI. Common phrases:

rarely care
dared tear

spare chair
their fares

fair haired
their share

VII. Distinguishing [ɜ] from [eə]:

were—wear	her—hair	purrs—pairs
err—air	fur—fair	burrs—bears
purr—pair	curs—cares	her's—hairs
burr—bear	errs—airs	stirs—stairs

VIII. [eə] sentences:

1. The air is chilly.
2. She sat in the bear's chair.
3. Emily is wearing earrings.
4. We are going there.
5. I don't care for pears.
6. Please share the candy.
7. That is a rare tapestry.
8. We rode the mare.
9. Please collect their fares.
10. Will you take the chair upstairs?

[ʊə]¹

Classification: Diphthong

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The lips and tongue glide from [ʊ] (or sometimes [u]) into [ə]²

Acoustic Character:

Vibrations resulting from the voiced air stream passing over the tongue as the lips and tongue glide from [ʊ] into [ə]

Comparison with Spanish:

[ʊə] Neither [ʊ] nor [ə] occurs in Spanish.

[uə] [u] occurs in Spanish, but does not combine with [ə] to make the diphthong [uə].

Typical English spellings:

oor: poor, moor, boor

our: tour, your, tourist

Behaviour of the sound:

[ʊə] does not occur in initial position.

DRILL MATERIAL

I. Produce [ʊ] in isolation: [ʊ, ʊ, ʊ, ʊ, ʊ, ʊ ———]

II. Glide from [ʊ] into [ə]: [ʊ—ə, ʊ—ə, ʊ—ə, ʊ—ə, ʊ—ə, ʊ—ə ———]

III. Glide more rapidly from [ʊ] into [ə]: [ʊə, ʊə, ʊə, ʊə, ʊə, ʊə ———]

IV. Combine [ʊə] with consonants:

[pʊə, pʊəp]	[zʊə, zʊəz]	[mʊə, mʊəm]
[bʊə, bʊəb]	[θʊə, θʊəθ]	[nʊə, nʊən]
[tʊə, tʊət]	[ðʊə, ðʊəð]	[lʊə, lʊəl]
[dʊə, dʊəd]	[ʃʊə, ʃʊəʃ]	[ʊən, ʊənʊə]

¹The [ə] is often replaced by [r] or [ɜ].

²See pp. 102 and 109.

[kʊə, kʊək]	[ʒʊə, ʒʊəʒ]	[wʊə, ʊəwʊə]
[gʊə, gʊəg]	[hʊə, ʊəhʊə]	[hwʊə, ʊəhwʊə]
[fʊə, fʊəf]	[tʃʊə, tʃʊətʃ]	[jʊə, ʊəjʊə]
[vʊə, vʊəv]	[dʒʊə, dʒʊədʒ]	[rʊə]
[sʊə, sʊəs]		

V. [ʊə] words:

Final		Medial	
poor	[pʊə]	tourist	['tʊəɪst]
boor	[_____]	touring	[_____]
tour	[_____]	surely	[_____]
dour	[_____]	poorly	[_____]
sure	[_____]	boorish	[_____]
moor	[_____]	yours	[_____]
your	[_____]	toured	[_____]
Moore	[_____]	poor-house	[_____]

VI. Distinguishing [ɔə] from [ʊə]:

pour—poor	tore—tour	shore—sure
boar—boor		more—moor

VII. [ʊə] sentences:

1. The poor child was cold.
2. We are touring the country.
3. Surely it will rain soon.
4. They went walking on the moor.
5. He was sure of his decision.
6. The tourists saw the boar.
7. The tour will include a week at the shore.
8. Please close your door.

[ɔə] - [oə]^{1 2}

Classification: Diphthong

Production:

Articulatory Adjustment:

Vocal cords: vibrating

Opening into nasal cavity: closed

The lips and tongue glide from [ɔ] or [o] into [ə].

Acoustic Character:

Vibrations resulting from the voiced air stream passing over the tongue as the lips and tongue glide from [ɔ] or [o] into [ə]

Comparison with Spanish:

[ɔə] Neither [ɔ] nor [ə] occurs in Spanish.

[oə] [o] occurs in Spanish, but does not combine with [ə] to make the diphthong [oə].

¹[ə] is often replaced by [r] or [ə].

²[ɔə] - [oə] are not phonemically distinctive.

³See pp. 97, 100 and 109.

Typical English spellings:

oor: door, doorman, dooryard, doornail
 our: pour, four, fourth, mourn
 ore: score, lore, pore, more
 oar: soar, boar, roar

Behaviour of the sound:

[ɔə] - [oə] rarely occurs in initial position.

DRILL MATERIAL

I. Produce [ɔ] in isolation: [ɔ, ɔ, ɔ, ɔ, ɔ, ɔ ———]¹

II. Glide from [ɔ] into [ə]: [ɔ—ə, ɔ—ə, ɔ—ə, ɔ—ə, ɔ—ə, ɔ—ə ———]

III. Glide more rapidly from [ɔ] into [ə]: [ɔə, ɔə, ɔə, ɔə, ɔə, ɔə ———]

IV. Combine [ɔə] with consonants:

[pɔə, ɔəp, pɔəp]	[ʒɔə, ɔəʒ, ʒɔəʒ]
[bɔə, ɔəb, bɔəb]	[hɔə, ɔəhɔə]
[tɔə, ɔət, tɔət]	[tʃɔə, ɔətʃ, tʃɔətʃ]
[dɔə, ɔəd, dɔəd]	[dʒɔə, ɔədʒ, dʒɔədʒ]
[kɔə, ɔək, kɔək]	[mɔə, ɔəm, mɔəm]
[gɔə, ɔəg, gɔəg]	[nɔə, ɔən, nɔən]
[fɔə, ɔəf, fɔəf]	[lɔə, ɔəl, lɔəl]
[vɔə, ɔəv, vɔəv]	[ɔəŋ, ɔəŋɔə]
[sɔə, ɔəs, sɔəs]	[wɔə, ɔəwɔə]
[zɔə, ɔəz, zɔəz]	[hwɔə, ɔəhwɔə]
[θɔə, ɔəθ, θɔəθ]	[jɔə, ɔəjɔə]
[ðɔə, ɔəð, ðɔəð]	[rɔə]
[ʃɔə, ɔəʃ, ʃɔəʃ]	

V. [ɔə] - [oə] words:

		Final	
pour	[pɔə]	sore	[sɔə]
pore	[_____]	shore	[_____]
bore	[_____]	fore	[_____]
tore	[_____]	more	[_____]
door	[_____]	nor	[_____]
core	[_____]	lore	[_____]
gore	[_____]	wore	[_____]
for	[_____]	yore	[_____]
Thor	[_____]	roar	[_____]
soar	[_____]	cork	[_____]
		Medial	
pouring	['pɔəŋ]	poured	[pɔəd]
pores	[_____]	boring	[_____]
bored	[_____]	borish	[_____]

¹[o] may be used instead of [ɔ].

fourth	[_____]	roaring	[_____]
soaring	[_____]	toward	[_____]
shoreline	[_____]	roared	[_____]
morning	[_____]	door-knob	[_____]
mourning	[_____]	board	[_____]
worn	[_____]	corked	[_____]
doorman	[_____]	soared	[_____]

VI. Common phrases:

fourth board	boring morning	wore mourning
more corks	fourteen cores	worn doorstep

VII. Distinguishing [ʊə] from [əə]:

poor—pour	tour—tore	sure—shore
boor—boar		moor—more

VIII. [əə] - [əə] sentences:

1. She wore four bracelets.
2. He stood near the door.
3. Mrs. Brown will pour tea.
4. She tore her dress this morning.
5. The core of the apple was brown.
6. We could hear the animals roaring.
7. The tourists were studying the folk-lore.
8. Surely it is the fourth door on the right.

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